

Cost of the Five-Reel Photoplay

KANSAS CITY

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

JULY 7, 1917

PRICE TEN CENTS



VIVIAN MARTIN
In Paramount Pictures

Joseph Urban Describes Method of Work

Vivian Martin

supported by Sessue Hayakawa will appear on July 12 in the Paramount Picture, "Forbidden Paths"

"Forbidden Paths"

was written by Eva Unsell and prepared for the screen by Beatrice C. DeMille and Leighton Osmun and is a Lasky Production.



THE STORY

The Paramount Picture, "Forbidden Paths," has to do with Mildred Thornton, daughter of a dealer in Japanese curios, and Sato, his Japanese partner, and young Harry Maxwell. Sato is deeply in love with Mildred, but realizing that the difference in race is a barrier, never declares himself.

Mildred is in love with Maxwell, an aspirant for diplomatic honors. Maxwell becomes involved with a Mexican adventuress and marries her. Realizing his mistake, he returns only to find he is deeply in love with Mildred, and Sato, realizing that the happiness of the girl he loves will never be complete until she marries Harry Maxwell, sets about to rid them of Harry's wife, who unexpectedly appears in their home. How he does this is brought about in an unusual and gripping manner, but suffice it to say that he sacrifices his own life that the young people may have complete happiness. The production is one of unusual beauty and is presented in the usual lavish manner, which characterizes all Lasky-Paramount photodramas.



Vivian Martin has made for herself an enviable niche in the history of the photodrama. As the dainty little French girl in the "Wax Model" and again as the little waltz in "The Spirit of Romance," as well as in "The Girl at Home," she has established herself as one of the most popular of the younger generation of photodramatic stars.

"Forbidden Paths" has an unusual cast headed by Sessue Hayakawa, who scored his greatest successes in "The Cheat," "The Soul of Kure San," "Each to His Kind," in the unusual production of Stevenson's "The Bottle Imp," and lately the superb piece of dramatic acting, "The Jaguar's Claws." Supporting Miss Martin and Mr. Hayakawa are Tom Forman, Carmen Phillips, James Neill and Paul Weigle.



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DRAMATIC MIRROR



VOLUME LXXVII

OF THE STAGE AND MOTION PICTURES

NEW YORK, SATURDAY, JULY 7, 1917

No. 2011

LOOKING TOWARD THE COMING SEASON

Producers Face War Times with Confidence—Early Season Announcements Bear Out Prophecy That Theaters Will Not Lack Attractions Next Year—Summary of Offerings Promised by Leading Managers

The entrance of the United States into the world war has had no appreciable effect upon the faith and enthusiasm of the theatrical manager insofar as his activities for next season are concerned. With confidence and optimism, expressed a little earlier than usual, he is announcing his plans and enterprises, trusting that the heraldry of his particular press representative will make an impression upon the playgoing public sufficiently deep to qualify him to greater recognition as an active and ambitious producing manager.

David Belasco is maintaining a characteristic secrecy as to details of his forthcoming productions, but he has let it be known that he will present *Ina Claire* in a new comedy. Miss Claire is the latest addition to his forces, which include David Warfield, Frances Starr, and Arnold Daly.

Frohman Company Active

The Charles Frohman Company will offer a large list of attractions, including a new musical comedy by Harry B. Smith and Victor Jacobi, entitled "*Rambler Rose*," in which Julia Sanderson and Joseph Cawthorne will be seen as co-stars. Maude Adams will appear on tour in Barrie's "*A Kiss for Cinderella*," Otis Skinner will be presented in New York in a new play, and Ethel Barrymore will be presented in a series of revivals.

The Shuberts plan an unusually active season, beginning early in August with the presentation of Wilton Lackaye in a drama by Abraham Schomer called "*The Inner Man*." As usual, the majority of their new productions will bear a musical aspect.

In this list is an adaptation by Rida Johnson Young of "*Wie Einst in Mai*," an operetta given last season at the Irving Place Theater. Sigmund Romberg is writing the music for this production. Other Shubert musical plans include "*The Star Gazer*," the latest work of Franz Lehár; "*Lieutenant Gus*" and "*When Two Love*,"

both by Edmund Eysler; "*The Cave Lady*," by Robert Oliver; "*Love's Light*," by Hamilton Sims; a new vehicle for James T. Powers, who was seen last season in a farce called "*Somebody's Luggage*," two Winter Garden productions, in one of which Al. Jolson will appear, and a revue in which Justine Johnstone will be featured. In addition, touring seasons are planned for Clifton Crawford in "*Her Soldier Boy*," "*My Lady's Glove*," "*The Show of Wonders*," "*The Passing Show of 1917*," and two companies of "*Love o' Mike*."

Some Dramatic Offerings

Strictly dramatic offerings under the Shubert banner will include "*The Melting of Molly*," a dramatization of Maria Thompson Davies' novel, in which Vivian Wessell will be featured; "*A Man's Home*," a play by Anna Steese Richardson and Edmund Breese, in which George Nash will appear; "*Wanted—An Alibi*," a farce in which Hale Hamilton will have the stellar role; "*The Pawn*," in which Frank Keenan is now starring in Chicago, and "*The Assassin*," a new melodrama by Eugene Walter. "*Peter Ibbetson*" and "*The Knife*" will be revived in New York early in August for brief engagements preparatory to tours of the principal cities.

Oliver Morosco has already launched two new enterprises in his Los Angeles theaters, namely, "*The Pursuit of Pamela*," a comedy by Chester Bailey Fernald, in which Eleanor Painter, heretofore identified with light opera, is playing the leading role; "*A Full Honeymoon*," a musical version of "*Sadie Love*," and "*What Next?*" a musical comedy, in which he is presenting Blanche Ring and her husband, Charles Winninger, in stellar roles. Among his most ambitious plans is a new play of psychological character by Louis K. Anspacher.

New Plays and Old

The enterprises of Elliott, Comstock, and Gest next season will include the production of seven new plays. In addition to "*Leave It to Jane*" and "*Piccadilly Jim*," which have already had preliminary presentation out of town, they will present "*Chu Chin Chow*," "*Kitty Darlin'*," both of which were recently announced in detail in these columns; "*The People's King*," a play of present Russian conditions; "*What Twenty Years Will Do*," by George V. Hobart, and a sequel to Mr. Hobart's "*Experience*." In addition, the firm will have eleven companies presenting the attractions, "*Oh, Boy*," "*Experience*," "*Very Good Eddie*," and "*The Wanderer*" on tour.

Among the new productions of Klaw and Erlanger will be a Hungarian operetta by Emmerich Kalman, entitled "*The Czardas Princess*," the American adaptation of which is being prepared by the indefatigable Messrs. Bolton and Wodehouse. Two companies of "*Miss Springtime*" will be sent on tour, one of which will be headed by George MacFarlane and Jack Hazzard, and the other by Harrison Brockbank and Frank McIntyre.

Weber Has Musical Comedy

Encouraged by the success of "*Eileen*," Joseph Weber is planning the most ambitious season in his career as a manager. His most important venture will be a musical comedy by Victor Herbert and William Le Baron, entitled "*Her Regiment*." For this production Mr. Weber has engaged Carolina White, formerly of the Chicago-Philadelphia Opera Company, and Donald Brian as joint stars. Other Weber attractions will include the dramatization of a popular novel and the presentation of a prominent comedian in a new play. "*Eileen*," the Herbert-Blossom operetta recently seen at the Shubert Theater, will be sent on a two years' tour of this country.

A. H. Woods will be represented by several new productions. Prominent in the list are the new "*Potash and Perlmutter*" comedy, entitled "*Potash and Perlmutter's Vampire*"; "*Mary's Ankle*," a farce by May Tully; a dramatization of Edgar F. Stern's novel, "*In and Out*"; "*Call a Taxi*," a musical comedy by Earl Carroll, and a farce called "*Parlor, Bedroom, and Bath*."

Another Cohan Revue

Cohan and Harris should have a prosperous season if precedent counts for anything, for it is reported that George M. Cohan is to write another revue based upon the theatrical fancies and foibles of the year. Among other plans are a new musical comedy by Rennold Wolf and Louis A. Hirsch, and "*He and She*," which was recently tried out in Atlantic City.

The increasingly active Arthur Hopkins will begin his new season at the Hudson Theater early in August with "*The Deluge*," a drama, adapted by Frank Allen from the Scandinavian of Henning Berger. Later he will present Billie Burke in a new comedy by Clare Kummer, and a musical version of Miss Kummer's "*Good Gracious, Annabelle*," for which the author herself will supply the tunes. William Gillette will be sent on tour in "*A Successful Calamity*," following a brief engagement at the Booth in the Fall.

(Continued on page 5)

PROVIDING FOR PLAYS IN CAMP

Men Training for U. S. Army Will Be Well Entertained

WASHINGTON, D. C. (Special).—The United States Army, which will soon number over 1,000,000 men, is to be provided with wholesome and attractive camp amusements and entertainments, according to far-reaching plans that have been worked out by the Commission on Training Camp Activities, of which Raymond B. Fosdick is the head.

The commission, composed, in addition to Mr. Fosdick, of John R. Mott, Lee F. Hanmer, Thomas J. Howells, Joseph Lee, Malcolm L. McBride, Charles P. Neill, Major Palmer E. Pierce, U. S. A., and Joseph E. Raycroft, has half a million dollars to spend on the work, and is vested with ample authority by the army bill. For the young men who are to be sent to the army cantonments in September, the commission has mapped out a program of amusement and relaxation relating to activities inside and outside the camp.

In addition to club houses in which the young soldiers may lounge or indulge in billiards, pool or other indoor games, extensive auditoriums will be erected at every cantonment for the purpose of entertaining the troops on a large scale. To these auditoriums the highest class of Broadway attractions will come. Correspondence is being carried on with Klaw and Erlanger and Cohan and Harris in regard to routing these attractions, and both of these firms, it is reported, are co-operating heartily with the commission. The theatrical world can do its bit in helping to furnish amusement for the soldiers, is the belief of members of the commission.

At present, it is planned that each theatrical company will stay at each camp a week as there will be a sufficient number of men in every cantonment to provide capacity auditoriums for six days. The theatrical program will be interspersed with illustrated lectures on life in other countries and with band concerts provided by famous organizations.

The work of the commission has already won the endorsement of the members of the officers' training camps. The prospective officers of Uncle Sam's National Army are being provided with wholesome amusements, theatrical and otherwise and they are loud in their praise of the commission's activities. Recently, members of the Friars Club of New York adjourned to Fort Myer, Va., and entertained the men in training there, and the Lambs Club presented its annual public gambol at the Plattsburg Camp last Sunday night.

It is announced that Annette Kellerman will appear in a new marine picture in the fall.

NEXT WEEK'S MIRROR

The convention number of *The Dramatic Mirror*, dated July 14, the day of the gathering of the delegates in Chicago, will be on the newstands July 11. This issue, containing special articles of the first importance and news of the Chicago conventions, will be a certain medium of reaching the leading motion picture men from all parts of the country. Don't miss it.

URBAN AT WORK ON STAGE SETTINGS

How Famous Scenic Artist Gains Artistic Results—Everything Is Prepared According to an Elaborate System in a Thoroughly Equipped Studio—Value Placed On Light Effects

The scenic artist, like the magazine poet, must keep a lap ahead of the seasons. In the Spring a young man's fancies may lightly turn to thoughts of the "Follies"; but Joseph Urban's have been laboriously turning thither ever since the last late snow. And now, when the "Follies" need only the attention of a good adding machine, Mr. Urban is working out the three operatic



JOSEPH URBAN.

productions which he is to make for the Metropolitan Opera House in the Fall.

One of them is already far along the way to completion. The sketches left Mr. Urban's hands three or four weeks ago, and are now taking form in his studio near Boston. Soon they will be tiny models, then great wood, and canvas "flats" and "drops," and early in November, under half a dozen "light rehearsals," they will grow into the first complete operatic productions which Joseph Urban has had the opportunity of making primarily for a New York audience. Let us follow the process a little more closely.

Method of Work

Work begins, first of all of course, with a reading of the libretto and the score, to refresh a memory stored full by work in a dozen European opera houses. Then come cogitation and conference. From general conceptions of the atmosphere of the opera, Mr. Urban proceeds to specific scenes, outlining new ideas as to stage management or interpretation to Mr. Gatti or to Mr. Bodansky. Then, act by act, the settings begin to grow on paper.

It is no water color masterpiece that Mr. Urban produces, comparable to his illustrations for children's song books and fairy tales. He is supplying, in a picture little more than seven inches by nine, a color key for his craftsmen in the studio. The drawing has all the proportion of a photo of the completed stage production; but in color it is a careful indication, point by point, of the many surfaces of paint which must be applied to the canvas in the studio. It is color shorthand.

Ground Plan Prepared

With the finished sketch goes a ground plan which has been worked out to scale as the drawing developed. It gives measurements and indicates construction. From sketch and ground plan, the artist-craftsmen of Mr. Urban's studio—all trained in European ateliers

and brought to America in the days when Mr. Urban set up his workshop for the Boston Opera House productions—construct a pasteboard model a foot or so high. It is complete in every detail, a marvel of craftsmanship, from the windowed walls to the bits of furniture and tiny hangings. The model is sent on to Mr. Urban, or, if there are a number ready, he goes to Boston to see them. If, under the proper lighting, it meets Mr. Urban's conception of the scene, he O. K.'s it; if not, he corrects the color or, very rarely, the design. Then the studio begins work again.

Here, of course, comes the practical carpentering, canvas-stretching and painting of the scenery. The first two processes approximate the usual scene-painting methods of America; the painting is decidedly novel and interesting. On it depends a tremendous amount of the effectiveness of Mr. Urban's settings. It is the common Continental method which, for some unknown reason or accident, has never invaded American or English scenic studios.

Painting the Canvas

To begin with, the canvas is painted on the floor. Walking about on it and painting with longer or shorter brushes as the moment requires, the artist can get a firmness of touch and a breadth of conception which are not possible when the canvass hangs vertically, as in the American studio, and is painted from a "bridge," which itself obstructs a view of the whole work as it grows. The point of most value in this process undoubtedly is the ability to rub the paint thoroughly into the surface of the canvas. It means life for the color, physical and artistic.

The other novelty in the painting of Mr. Urban's scenery—broken color—is not so novel as it was when he introduced it five years ago. From demonstrations on the stage under "foot" and "borders," our scene painters have learned how much more varied and vivid and real color on canvas becomes when it is applied not in flat mixed washes, but in the proper proportion of pure colors laid side by side after the fashion that landscape painters call "pointillage." The various hues mix under the lights and reach the eye as a homogeneous shade, but they gain an immense vitality as the different colored rays of light pick them out and mix them for us. Further, changes of light play upon their own colors much more freely; the artist can paint one effect for daylight and, close beside, another totally different one for moonrise.

The process as used in Mr. Urban's studio is, of course, varied in itself, but here is a typical example. For a moonlit window casement, the background is a robin's egg blue, flat but well rubbed in. Next the artist applies with a finer brush a multitude of narrow green mottings, like irregular ribbons. Over this he splatters a very light stipple of brick red. One of the miracles of such a casement is to watch it turn into a gray-black under amber candle light.

Supremacy of Light

It follows that a man who uses such a system of painting uses it because he believes in the supremacy of light in the theater. Bakst may be content to paint striking canvasses; Mr. Urban, with Adolph Appia and the leaders in the foremost European producing theaters, knows that stage art is not easel art, but

a great and complicated thing in which easel art plays a small part. Light is the great dramatic element. In Mr. Urban's own phrase, "The artist of the theater must paint with the glories of light itself."

The broken color method of the studio permits Mr. Urban to gain effects through lighting otherwise impossible, but only, of course, through the most thorough and careful "light rehearsals." As the beauty of the scene changes and grows at these times, it almost seems as if the settings were conceived then rather than at the time of the making of the original sketch. It is Mr. Urban's immense stage experience, gained in over fifty Continental productions prior to his arrival in America in 1912, which makes possible the remarkable results wrought at these "light rehearsals."

Keeping Up Standard

In his American experiences, Mr. Urban has found his hardest task to develop his lighting and to keep it to a standard in the scores of the theaters to which each production must go under our touring system. The coming work at the Metropolitan is particularly welcome, not only because it will give him serious productions as a contrast to the many musical comedies which he makes each year, but because he will be working once again, as he worked for two years in Boston, with an integral, organic, art theater where lighting and rehearsals will be under his close personal supervision.

COMPOSERS COLLABORATE

Raymond Hubbell and John Philip Sousa are to collaborate as the composers of "U. S. A.," next season's Hippodrome spectacle. The Sousa Band will be in the pit in place of the usual orchestra and the two composers are to alternate in the direction of the musicians.

OPENING ADVANCED

Belasco Theater Will Be Ready for Occupancy in August

The alterations to the front of the Belasco Theater, made necessary because of the widening of West Forty-fourth Street, having been completed sooner than Mr. Belasco had expected, David Belasco will reopen his playhouse in August instead of in September with a new American play, the name of which has not been announced.

Enabled thus to begin the season of 1917-1918 earlier than he had anticipated, Mr. Belasco is now busily engaged on several new productions, and is looking forward to a very active and successful year.

Just what the plans are has not been divulged, but it is understood that in addition to completing arrangements for the Belasco Theater, the manager also has definitely decided upon a play to reopen the Lyceum, which Mr. Belasco jointly controls with the Charles Frohman company, and that he has extensive plans for other productions, enlisting not only the services of his own stars and current companies, but a number of other important players.

TO ADAPT STORY

Now that A. H. Woods has launched May Tully's maiden play, and it is jogging along in Boston, he has commissioned that young woman, hitherto of vaudeville fame, to make an adaptation of Achmed Abdullah's story, "Bucking the Tiger." Mr. Abdullah, who is known as a novelist and a magazine writer, will collaborate with her. The scenes are laid in the American Northwest. Mr. Woods has acquired an option on all of Mr. Abdullah's output.

"LOMBARDI, LTD.," PRESENTED

On July 1 in Los Angeles Oliver Morosco presented for the first time a comedy by Frederick and Fannie Locke Hatton, entitled "Lombardi, Ltd." Lombardi, the principal role, played by Leo Carillo, is that of a high-class costumer. Grace Valentine also has an important part.



LEON ERROL AND RAYMOND HITCHCOCK,
In an Amusing Scene in "Hitchy-Koo."

ARABIAN SCENE IN THE ZIEGFELD "FOLLIES," ONE OF THE FEW ATTRACTIONS REMAINING IN NEW YORK.

ETHEL BARRYMORE IN REPERTORY

Perfecting Plans of the Late Charles Frohman, She Will Inaugurate First of a Series of Seasons at the Empire

Ethel Barrymore and Alf Hayman, of Charles Frohman, Inc., announced last week that they are now ready to put into execution plans that Charles Frohman began to formulate immediately after Miss Barrymore had scored her great success at the Empire Theater in "Mid-Channel." Mr. Frohman and Miss Barrymore gave a great deal of serious thought to these plans and held many conferences in regard to them, and Mr. Frohman made frequent allusions to them in each of his later important interviews.

During the year that Miss Barrymore has been absent from the stage she has been working constantly upon the details of the scheme and now, with the co-operation of the Charles Frohman office, she has made all her arrangements for carrying it out. As a result next season Miss Barrymore will return to her place upon the American stage.

It is decided to begin at once the establishment for Miss Barrymore of a permanent repertory of the widest scope and of the greatest variety. The foundation of this repertory will be laid next season with five important productions, which will include the revival of two of the actress's greatest successes.

All of these productions will be made at the Empire Theater and the first play to be presented, late in the Autumn, will be "The Lady of the Camillas," known to this country as "Camille." It has long been Miss Barrymore's ambition to appear as the heroine of this classic, one of the greatest emotional roles ever written for a woman. In the last conversation Mr. Frohman had with her, just before he sailed for Europe on the *Lusitania*, he told her that he believed the time had come for the fulfilment of her desire and that he had already planned an elaborate production of this play. Many of the memoranda he made with this object in view are now in Miss Barrymore's possession and will be utilized next season to the fullest extent.

Following "The Lady of the Camillas," Miss Barrymore will appear again as Zoe Blundell in Sir Arthur Wing Pinero's "Mid Channel." It was in this play that Miss Barrymore first took rank as one of the great stage artists of the day and her remarkable success confirmed Mr. Frohman's belief that she would surely attain the high goal which he had set for her and toward which he was always encouraging her to direct her efforts.

Next on the list of productions comes "Captain Jinks," one of Clyde Fitch's most delightful comedies, in which Miss Barrymore first became a star at the old Garrick Theater. Then will be presented "The Bridge of Sighs," a new ro-

mantic play by Edward Sheldorf. To conclude the season at the Empire it has been decided definitely to produce Sheridan's "School for Scandal," with Miss Barrymore in the role of Lady Teazle. Associated with her in this production will be an all-star cast, already chosen by the actress herself.

Each of the plays selected for Miss Barrymore's repertory, it should be noted, has been chosen, first, because of its merit as a play and, second, on account of the opportunity its leading role gives Miss Barrymore of showing a different side of her art. The range is very unusual, including as the list does examples of light comedy, emotional drama, romance, tragedy and the classics, and indicates clearly the actress's determination to confine herself to no one particular type of character.

It is Miss Barrymore's aim to add to her repertory, not only by producing every year at least one new play by an American author, but also by making an important revival of an established classic. In this way she plans to do her share towards keeping alive the older drama, and above all Shakespeare, as a real and vital force in the contemporary American theater.

LOOKING TOWARD THE COMING SEASON

(Continued from page 3)

John Cort's Contribution

John Cort will be represented in New York by "Mother Carey's Chickens," a dramatization of Kate Douglas Wiggin's novel of the same name. John D. Williams will present John Drew in a revival of Pinero's "The Gay Lord Quex." Arthur Hammerstein will shortly begin rehearsals of "Fluffs and Frills," a musical revue. Henry Miller will produce a new drama, entitled "The Better Understanding." J. Fred Zimmerman will offer a comedy called "Needles and Pins," adapted by Frank Craven from a magazine story, and Smith and Golden, whose production of "Turn to the Right" has netted them large profits in their first year as producing managers, will present a new comedy by Salisbury Field.

Hippodrome Production

Charles Dillingham will make a new production at the Hippodrome, entitled "U. S. A." His plans also call for the presentation of Fred Stone in a new musical comedy, the score of which will be composed by Ivan Caryll. In conjunction with Florenz Ziegfeld, Jr., he will produce a new revue at the Century Theater, in which Lew Fields will appear prominently.

GET PARIS SUCCESS

Klaw and Erlanger Buy Rights to "Madame and Her Godson"

The rights to "Madame and Her Godson," a farce which scored a success last year at the Palais Royal, Paris, have been acquired by Klaw and Erlanger, who will produce it as a musical comedy. The authors of the farce are Maurice Hennequin and Pierre Weber, who have written a large number of the Palais Royal productions, many of which have been transferred to our stage.

The book of the American version will be made by Guy Bolton and P. G. Wodehouse, and the score will be written by Ivan Caryll, who has composed such musical comedies for the same managers as "The Pink Lady," "Oh! Oh! Delphine," and "The Little Cafe."

MANN AS A MANAGER

Louis Mann is the latest actor to assume managerial reins. At the Belasco Theater, Washington, D. C., this week, he is producing a new comedy entitled, "The Man Pays," written by Samuel Shipman. The play deals with the disparagement in legal rights between the sexes. The cast includes Emilie Polini, Olive May, George Probert, George Alison, Shep Camp, George Farren and others.

REVIVING "GAY LORD QUEX"

John Drew is to appear next season under the direction of John D. Williams, in a revival of "The Gay Lord Quex." The play, which is by Sir Arthur Pinero, was last presented here by John Hare in 1901, on his last tour of the United States, with himself in the title-role and Irene Vanbrugh in the part of Sophie Fulgarney, the manicurist.

Mr. Drew recently concluded a successful tour in "Pendennis," a dramatization by Langdon Mitchell of Thackeray's novel, in which he was seen early in the season at the Criterion Theater.

PRODUCTION FOR STONE

Ivan Caryll, the Anglo-Belgian composer, has arrived in this country to write the music for the new production in which Fred Stone will appear, under the direction of Charles Dillingham. Caryll composed the scores of "Chin-Chin," in which Fred Stone and the late Dave Montgomery starred, "The Pink Lady," "Oh! Oh! Delphine" and other productions.

Mr. Stone, it is reported, is working upon an ice-skating specialty, which, as grotesque comedy, will compare with his circus features in "Chin-Chin."



FAY MARBLE.
As Seen in "Oh, Boy!"

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WORKING OUT THE TAX ON THEATER TICKETS

BY THE time the regular season is on the Government plan for theaters to collect the tax on sold tickets will have been arranged. The exact mode of procedure still remains uncertain. At all events, managers cannot turn a back-fire on a Congressional edict when it has become a law as easily as would be possible in a State Legislature. In Canada they have a system which is something like this: Separate booths for the sale of tax coupons are set up in the lobbies, and in addition to buying his ticket of admission the playgoer must purchase a tax ticket at the other window. The two are deposited in separate boxes by the doorman, and thus an accurate record of attendance is kept.

This may do in Canada. How it would work out in a city like New York is a serious question. At houses where there are crushes on the door, as occurs nightly in the height of the season, the Canadian plan would create confusion, and that is something which a New York crush will not stand for. Managers here should think this over before the new tax law has been passed.

HENRY MILLER SHOULD WORRY

HENRY MILLER need have no fear that his reputation as a producer, manager and actor will suffer unless he sees fit to pull down the pillars of the temple he has erected as he came very near doing a few weeks ago in Sacramento, California. The critics had seen fit to write disparagingly of the way in which Miller had presented a play. According to Miller's own version, as reported in the dispatches, the people of Sacramento were with him. They had left in the box office material evidence of their approval. But the critics had their own view and Miller went into a rage, "cut his sticks," packed his scenery and baggage and vamoosed, hurling volcanic utterances at the theatrical penmen of the Sacramento press, and declaring that "never again" would Sacramento see him or his company.

In the last declaration Miller smote the hand that had fed him. Whether the theatrical critic is a law unto himself and everybody is a question that has not yet reached its finale. Miller, however, has been in the business long enough to know that so long as the man in the box office earns his salary the producer and manager can turn up his nose and snap his thumbs at the reviewer. He ought to remember the line in an ancient verse which declares "there will be briars where blossoms bloom."

GYRATIONS OF THE PLAY BAROMETER

THE inter-theatrical season this year is barometrical. Put in a flat way, it is different from last season and several seasons previous. Heretofore what the critics and high-price patrons term the legitimate houses began slowing down by the middle of May and hung out announcements to the effect that business would open about September. In other years, by the middle of June nearly all legitimate houses were shut and light musical comedy, vaudeville and photodrama held the field. This year, only a few of the regular houses were closed until June was well along its way. It was not until two or three weeks ago that New York began looking around for "plays that hold," and this was followed with the managerial information that business will be resumed early in August. This is unusual. It is an indication that the system is in a state of fluctuation, and that means a condition of uncertainty. However, there is no occasion for alarm.

Another peculiarity of the situation is that several successful plays which "turned 'em away" for weeks dating back into January, and which were at as high tide on the last night as when the interest was at its best, are coming back when the season opens, the latter part of August or early in September, and they will continue indefinitely. This, also, is unusual in New York. As a general rule the tendency has been to have something entirely new as a starter.

Does the return of the plays which closed successfully mean that there will be fewer new productions for awhile? Is this conceivable? *THE MIRROR* doesn't believe it. New theaters are in course of construction and will be ready early in the Fall. All the playwrights are not in the trenches or in the training camps. The consensus, as we are able to get it, is that the coming season promises to be bigger and better than ever, even though the war holds another twelve-month. What seems to be a state of uncertainty is simply a lull in order to get fresh impetus. The coming season, according to our reports, will only be another proof that the play will be the thing as heretofore if not more so.

HEARD ON THE RIALTO

After a cold and rainy spring which permitted New York theaters to remain open longer than usual, a heat wave of such persistence struck town last week as to compel the closing of nine attractions. In the list were "Upstairs and Down," "The Brat," "You're in Love," "Love o' Mike," "Pals First," "His Little Widows," "Nothing but the Truth," "My Lady's Glove," and the Washington Square Players.

Meanwhile, new theaters are rapidly nearing completion and old theaters are undergoing thorough (the adjective is the press agent's) renovation in preparation for the new season—a season, which, from present indications, will be unusually active.

Players and producers are seeking rest and recreation in various resorts throughout the country, but press representatives for the most part are remaining in New York in order to mobilize their vocabularies rapidly when the call comes to herald the "announcements for the new season." And many of their bulletins will include plays which have been regularly announced for several years.

To be or not to be at the Century in the Fall still remains the all-absorbing question with Raymond Hitchcock. While he declares he has never signed to appear in the new revue, F. Ziegfeld, Jr., insists that the name Hitchcock has been duly and regularly affixed to a contract. And there the matter rests. In the meantime the attraction of "Hitchy-Koo" is sold out at every performance, placing Hitchcock in the enviable rank of a successful actor-manager.

Several news items of the last week possess a particularly piquant character. For instance, there is the announcement that Arthur Brisbane is going into the Northcliffe business in Washington. Next we read that George M. Cohan is about to begin work upon a new revue. Later there came a report that Ethel Barrymore would appear next season in "Camille," and finally a dispatch from the Pacific Coast stated that Henry Miller and the dramatic critic of the Sacramento Bee had not reached an agreement, following a verbal battle of high explosives over their respective abilities as actor and critic.

The entente cordiale between New York critics and actors seems to be of a permanent degree. Here, in spite of a surface animosity, relations between them are friendly and pacificatory. Most of the theatrical belligerency in this locality is between managers and critics, and even that is being set aside by an ever-increasing mutual understanding. Indeed, during the season now at a close managers and critics often accompanied each other to premieres.

WILL A RELIABLE PROGNOSTICATOR INFORM US

How many plays next season will be concerned with the Russian revolution? How many based upon the Cruger case? How many musical comedies and revues will include a patriotic pageant in their finales?

What has become of the old-fashioned manager who never accepted a musical play written by Guy Bolton and P. G. Wodehouse?

We can now rest assured that the song, "Poor Butterfly," has won as distinctive success as that achieved by the "Merry Widow" waltz. It has inspired a tunesmith to write a number entitled "I'm Looking for the Man Who Wrote 'Poor Butterfly.'"

"War is the great leveler," once said a pious philosopher, and he finds justification for his remark in the patriotic impulse which led Percy Grainger to renounce an income of \$10,000 a year as a concert pianist in order to enlist as a third-rate oboe player at \$36 a month in the Fifteenth Coast Artillery Band.

We hear much about the advisability of producing only light and frivolous stage entertainment during war times. But word comes from London that, at the Kingsway Theater, Ibsen's well-known crepe-hanging drama, "Ghosts," is drawing capacity houses and has been for some time.

"WHAT NEXT" BEGINS CAREER IN WEST

First Nighters Find Amusement in Morosco's Lively Show— Ovation for Blanche Ring

LOS ANGELES, CAL. (Special). — "What Next" began its warbling existence at the Majestic Theater, June 24, as the offering of Oliver Morosco and Elmer Harris, co-authors. No better, bigger nor more desirable pick of "first nighters" could have been wished for than those who paid their homage to Oliver Morosco, Elmer Harris and their new musical show. The occasion was a "welcome back" one for Blanche Ring and at the drop of the first curtain, baskets and armfuls of flowers were rushed up over the footlights.

As a musical comedy, "What Next" is a first-class vaudeville medley, the scintillating numbers of which overlap each other at times, the whole performance strung together via the twenty-two song numbers, the music of which was written by Harry Tierney, and the lyrics by Al Bryan. Of the twenty-two, several are the whistle as you leave the theater variety. Blanche Ring swung into her old Rings on Your Fingers gait in the numbers Cleopatra and Keep on the Right Hand Side of Father.

Charles Winninger had the backbone role of the production. His characteristic accent and the freedom which his role allowed him could always be counted upon for a laugh. The Three Du-For Brothers, just recently over from London, went through a variety of entertaining dancing numbers with a oneness of movement that was fascinating.

Another clever vaudeville team who contributed name and entertainment to the musical comedy-vaudeville were Ed Flanagan and Neely Edwards. They were funny and the audience liked them immensely.

Eva Fallon as the innocent ingenue was pretty, likable and offered the best singing voice of the production. Dainty Marie Meeker was another vaudevilian counted upon to add spice and diversion to the production. She did, by becoming petulant at the opening of the second act, when one of the acrobatic rings refused to be let down to the proper length and "Dainty Marie" refused to go on with the act. The curtain was rung down, the audience was assured by the manager, Joseph Montrose, that the rings would be untangled in a very few minutes and then the curtain went up on a scene in which neither rings nor "Dainty

Marie" figured. This was the only hitch in the otherwise letter-perfect show.

Doubtless it was disconcerting to Miss Meeker to have to forego the specialty which the program announced and which probably was her best bit of business in the play. But surely, the object of every member of the company should be to make the best of any situation with the ultimate good of the performance in view. This thought, however, seemed to have escaped Miss Meeker at the moment. Al Gerrard, as Jack Dufferson, the juvenile lead of the production, contributed spontaneity of action and a good singing voice to the role. Fanny Yantis gave the right variety of funny interpretation to the character of Miranda Brown, the neglected life. Miss Yantis's make-up and work was all that this title would lead one to expect.

The play started out as though the development of a plot were the thing, but all explanations were safely over after the first forty-five minutes and from there on offered the novelty of headline vaudeville numbers. This in itself, of course, is a novelty in the musical comedy realm.

The story: The neglected wife enters Dolly Plump's gymnasium, while husband is away on a vacation. Husband (Charles Winninger) returns and the neglected wife finds a pink slipper in his suitcase. Said pink slipper is claimed by Jack Dufferson (Al Gerrard), in order to appease the wrath of the neglected wife (Fanny Yantis), but later Angie (Blanche Ring), with whom both the erring husband (Charles Winninger) and Dufferson are infatuated, bravely claims the slipper and the marital disturbance results. Miss Plump and Marcelle (Eva Fallon) vie for the favor of Dufferson—and with confusions unravelled and specialties interspersed, the comedy lilt merrily on. Then there are splendid chorus men, shapely chorus girls (Los Angeles products), and a variety of costumes of all-revealing type.

Fred A. Bishop is to be commended for the staging of the production which, with the always-necessary pruning at a show's outset, will probably have a successful summer run in the west coast cities.

MABEL CONDON.

PRODUCED IN NEW HAVEN

"The Very Idea" is the title of a new farce-comedy produced by G. M. Anderson and L. Lawrence Weber for the first time on any stage at the Shubert Theater, New Haven, Conn., June 23. It is the first work of its kind by William Le Baron, who has heretofore confined his theatrical offerings to the musical comedy and vaudeville stage. The production, which was received with much enthusiasm, has been staged by W. H. Gilmore, with a cast including Sydney Shields, Josephine Drake, Mary Newcomb, Laura Allen, Harold Hendee, William P. Carleton, Sidney Booth, John Webster, and Ruth Collins. "The Very Idea," it is announced, will be the first of Messrs. Anderson and Weber's new productions to be seen in New York next season.

The next play at the Cort Theater, following the termination of the long run of "Upstairs and Down," will be "Mother Carey's Chickens," in which Mabel Taliaferro appears.

COMMITTEES MEET

Conference Over Standard Contract Is Harmonious—Marc Klaw Presides

A special committee of the Actors' Equity Association held a conference on Wednesday, June 27, with a special committee of the United Managers' Protective Association over the matter of a standard contract for use in employing actors. Marc Klaw presided.

While the question was not definitely settled, it is highly probable that a contract form satisfactory to both actor and manager will be adopted within two weeks.

The actors' committee was composed of Francis Wilson, Edwin Arden, John Cope and Grant Stewart, while the managers represented at the discussion were, in addition to Mr. Klaw, Alf Hayman, Sam H. Harris and Lee Shubert.

IN ATLANTIC CITY

Elliott, Comstock and Gest have contracted with Samuel F. Nixon, whereby they will fill one entire month of the Summer time in Atlantic City, with their different attractions, beginning July 23. On that date the special "Oh, Boy!" company organized for Boston will open in Atlantic City. A week later "Leave It to Jane," the new musical comedy planned for the Longacre Theater will have its premiere. On Aug. 6 "Experience," with the company headed by Ernest Glendinning, William Ingersoll, Marie Horne, and Margot Williams, will open in Atlantic City to play there for two weeks.

BURLESQUE SEASON ARRANGED

The Columbia and American Burlesque Circuits have completed their arrangements for next season. The Columbia Circuit has determined upon the opening points for all of the shows and has set Aug. 20 as the official opening date of the season. The American Circuit has made up a route of thirty-four weeks, but as yet no definite opening date has been decided upon. There will be a lay-off of two weeks on each wheel.

W. AND K. COMING BACK

Having remained inactive in the matter of new productions since they staged the De Mille comedy, "After Dark," about two years ago, Wagenhals and Kemper are coming back. They have commissioned Avery Hopwood to write a farce, and he has already begun work on it. The play will not be produced until December, and in the meantime the managers will perfect other plans, which will be announced later.

SENNETT IN PARAMOUNT

Completes Arrangements for Release of Comedies Through Big Company

Following closely on the heels of the announcement that Thomas H. Ince had aligned himself with Paramount-Artcraft forces it is now stated that Mack Sennett, producer of Keystone Comedies, had completed arrangements to release all his future products through Paramount. He is to produce independently, and will issue a two-reel comedy every other week.

He will leave for the Coast to begin production at Edendale, California. The players have not been announced.

GALSWORTHY'S LATEST

"A Bit o' Love" Is Produced in San Francisco

The first performance in San Francisco of any play written by Galsworthy took place July 2, when Henry Miller produced at the Columbia Theater the author's latest drama, "A Bit o' Love." The play is in three acts and five scenes, set in the rural country around Devonshire, England. The principal characters concerned in the story are the village curate, his runaway wife, the doctor with whom she has eloped, and Jack Cremer, one of the villagers. Henry Miller assumed the latter role, and the part of the curate was in the hands of O. P. Heggie. Others in the cast were Ruth Chatterton, Mrs. Thomas Whiffen, Francis Byrne, Lucile Watson, William H. Sams, Frances Goodrich, Robert Ames, Barbara Milton, Walter Connolly, Raymond Walburn, James T. Galloway, Saxon King, and E. L. Duane.

MUSICAL SHOW AT POWERS'S

If present plans materialize, a musical show is to be the attraction at Powers's Theater, Chicago, for the Summer. Its sponsors are J. H. Benrimo, Harrison Rhodes, and Ralph Herz, with Jack M. Welch in evidence in an executive capacity. Already a number of well-known players have been engaged for the piece in addition to Mr. Herz. Among them are Lina Abarbanell, Carter de Haven, Elizabeth Murray and Frank Lalor.

FOY FAMILY AGAIN AT PALACE

"The Old Woman in the Shoe" Has New Features—Second Week of Dancers

The Foy family, which largely contributes to the total population of New Rochelle, N. Y., is the principal feature of the program at the Palace Theater this week. Captained by Papa Eddie, the troop of little Foyes appears in an act which retains the same title as when played at this theater recently, but the material is considerably changed. "The Old Woman in the Shoe" is an elaborated Mother Goose theme, made by George V. Hobart and William Jerome. As the Foy regiment adds to its engagements in New York it is noticeable that one of the young sons is developing talent as an original comedian and is giving his father something of a run for popularity in the act. This young man has had several offers to appear in musical comedies but as the Foy division motto is "All for One and One

for All" there will be no desertions from the cantonment, for a while at least.

The Greater Morgan Dancers, one of the most attractive dancing acts on our stage, remain at the Palace for a second week. The offering consists of a faithful reproduction of a Roman ballet at a temple festival. Nellie and Sarah Kouns, soprano singers who have made a pronounced hit in vaudeville, give a song recital, and a laughing feature is a musical sketch entitled "Rubeville," with Harry B. Watson and Jere Delaney featured in the cast.

The balance of the program includes Al and Fannie Stedman, McMahon, Diamond and Chaplow in "The Rag Doll," the Kullervo Brothers, upside-down marvels, and Burdella Patterson, who appears in artistic poses.



Wizael.

ARTHUR SHIRLEY.

Arthur Shirley is spending a vacation in New York after three years' continuous work in the motion picture studios of the West. Mr. Shirley's work in "The Fall of a Nation" aroused very favorable comment, as did his playing opposite Beanie Barriscale in "Babs of the Blue Ridge." He has just completed a six months' contract with the Horkheimer Brothers at Long Beach, Cal., during which time he appeared in six five-reel features to be released on the Mutual program. Mr. Shirley is combining business with pleasure, as he is considering an inviting proposition that has been made him in the producing line. Already during his short stay in New York he has received several excellent offers to appear in films, but as yet he has not decided whether to remain or return to the West coast, where he has a number of offers awaiting him.



MRS. VERNON CASTLE. known as the "best dressed woman in America," is here shown in a number of artistic poses. The popularity of Mrs. Castle in the Pathe-serial, "Patria," has hardly been equalled by any other screen actress before the public.

Pathe Gold Rooster features, starring Mrs. Vernon Castle, and produced under the supervision of George Fitzmaurice by Astra, judging from the interest and demand of exhibitors, will be among the most popular five-reel films ever released by this company.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 26, 1908

THE COST OF A FIVE-REEL PHOTOPLAY

Considerable Fluctuation Noted, but the Average Price Is from \$15,000 to \$20,000
—Tendency to Standardize Film Productions Is Bringing Down the Expense Considerably

The average five-reel photodrama today costs from \$15,000 to \$20,000, with the accent on the former figure. Naturally, this fluctuates up and down the scale, according to the company methods and the elaborateness of the production. It may run all the way from \$6,000 to \$50,000.

Twenty thousand dollars seems to be the limit fixed by the foremost companies to-day. "The average five-reel feature earns during its active early career somewhere between \$50,000 and \$75,000," a motion picture producer told us. "When you split this between the manufacturer and the distributor and consider their combined expenses, it is possible to realize why this limit has been fixed. Otherwise there would be no profit."

"Three different directors might take the same story," he continued, "and produce it for \$10,000, \$20,000 and \$30,000. It would all depend upon their own efficiency and methods, the efficiency of the studio and incidentals, such as weather conditions."

Careful Work and Economy

One recent five-reel production of a certain big manufacturer cost \$9,500. This was considered a splendid figure by its producers. This figure was attained because the director is a rapid and careful worker—a man who seldom takes more than 1,500 feet above the actual 5,000 feet necessary to the picture.

Last week, on the other hand, one concern was considerably agitated over a director who had photographed 30,000 feet of film for a 5,000 foot feature. The task of cutting this footage down to five reels of coherent drama is tremendous, aside from the waste per foot.

Striking an average from the various tables furnished by a number of manufacturers, it is possible to estimate the cost of a moderately elaborate production. The actual figures of the various producers were given in confidence, and, of course, cannot be revealed. In this table it is assumed that the film requires four weeks in the making, and that it needs but a small cast:

Star (\$1,500 a week).....	\$6,000
Leading man (\$400 a week)....	1,200
Remainder of principals.....	1,300
Extras	300
Director (\$750 a week).....	3,000
Assistant director (\$75 a week)...	300
Cameraman (\$75 a week).....	300
Assistant cameraman (\$25 a week)	100
Scenario and handling by studio staff	1,000
Transportation	500
Studio settings.....	1,000
Film stock for negative.....	1,000
Renting locations.....	200
Costumes	1,000
Incidentals	500

Total.....\$17,700

Bill for Extras Large

There is no way, of course, to absolutely standardize productions. The

bill for extras, for instance, may go into the thousands if a large number of supers are required. Thousands were used only last week by the Goldwyn Corporation in doing "Polly of the Circus."

The transportation of the company to location—sometimes from New York to Florida, Cuba or upper Canada—may climb to a big figure. The cost of studio settings depends upon the type of production. A big ballroom scene may cost considerable. At the same time this set can be "shot" from many angles, giving wide variety to the scenes. Much of the scenery can be used more than once.

The cost of the film stock entirely depends upon the footage of negative used, of course. Some manufacturers, as Fox, use two cameras most of the time. This doubles the cost of raw stock. The film negative used in a five-reel feature may run anywhere from 6,000 to 30,000 feet.

The big scenes of a spectacle, say "The Birth of a Nation," "Intolerance," and "Joan the Woman," were "shot" from many angles by a corps of cameramen. Griffith is said to have maintained a telephone system in handling his various cameramen during the taking of the battle scenes of "The Birth of a Nation." All this, naturally, entails the taking and making of thousands of feet of film that never see a theater screen. The amount of film used for sub-titles is another item to be considered.

Cost of the Scripts

"Fifteen hundred dollars is a safe estimate for the cost of the manuscript and its handling by the studio staff," another representative film man told us. "We pay \$1,000 for a script. The average is \$500. Many companies do not pay that much, of course. But we are considering the reputable concerns. In time the author's fee will become \$1,000 down upon the delivery and acceptance of the scenario, and a royalty share while the film is playing. The manuscript is going to cost more within a year or two."

We talked with the general manager of a large producing concern. "\$15,000 to \$20,000—nearer the former than the latter figure—is a good average," he stated. "I have known a five-reeler to cost \$50,000 and another \$32,000. This last, too, with a star whose salary was not phenomenal."

"The cost of a five-reeler has been steadily advancing, particularly in the last two years," he continued. "In that period it advanced thirty per cent. At the same time, of course, the photoplay has advanced to a general better level of artistry and systematic handling. Do I think that the limit in cost of production has been reached? Yes, I think the five-reel feature has hit its maximum level. We foresee an advance in the cost of material, but a shrinkage in the cost of players." This from one of the foremost figures in the picture game.

It is interesting to make a comparison in the expenses of making a photoplay and of staging a play. George C. Jenks once estimated the cost of a stage production—a drama with a cast of ten—up to the amount of the first performance as \$6,750. This ranges from \$1,500 for scenery, \$1,000 for printing, and \$1,000 for newspaper advertising, down to smaller sums for author's advance royalties, advanced salaries to cast, properties, rehearsal hall, working force, stage director, bill-posting and sundries.

This seems a mere detail when the cost of a five-reeler is considered. But the photoplay production is completed when \$20,000 is paid, while the "up-keep" of a spoken drama goes right on accumulating.

Standardizing Productions

There is a steady tendency to standardize productions in the motion picture field. A certain company, utilizing a time-clock schedule, holds the cost of a five-reeler down to \$3,000 or \$4,000. This is done by shooting players from one set to another with the speed of a Ford car assembler. The raw film is the one big item of expense with this concern. Triangle Fine-Arts productions of a year or so ago cost in the neighborhood of \$40,000. Ince pictures cost, on the average, something like \$30,000. The first Keystones cost about \$7,000 a reel. But the palmy days have passed!

It was considered necessary to allow six weeks to a production. Now four weeks seems to be the standard. The Famous Players-Lasky studio averages four weeks to a photoplay. This is simply a question of studio system and efficiency. In the "good old days" the company reported at a certain hour, usually to find that the property department did not have the required set ready. This slipshod method has given way to system in the better studios. Things are ready on time, and there are no long delays these days.

The question of average salaries is a difficult one. The stellar salaries range all the way from the Fairbanks-Pick-



"THE DAZZLING MISS DAVISON"—Mutual.

ford-Chaplin peak of prosperity down to the \$50 and \$75 "stars" of certain organizations. A possible average was outlined by a film authority as follows:

Star, \$800; leading man or woman, \$200; heavy man or woman, \$75; ingenue, \$50; juvenile, \$45; character man or woman, \$40; child, \$35 to \$50; extras, about \$2 a day.

FREDERICK JAMES SMITH.

NO SUNDAY WORK

Mayor of Fort Lee Issues Order That Will Affect Producers

An order, which will have a far-reaching effect upon the motion picture organizations with studios in Fort Lee, was issued last week by Edward A. White, mayor of the New Jersey city, when he ruled that henceforth no motion picture companies will be allowed to photograph exteriors or do other work "on the lot" on Sunday. The Fort Lee executive at the same time declared there would be no objection to picture production on the Sabbath if it was conducted within the studios. The laws of New Jersey vest him with discretionary powers in matters of this nature.



"GHOST OF OLD MORRO"—Edison.



"A STRANGE TRANSGRESSOR"—Triangle.

CHAPLIN MAY DO WESTERN COMEDY FOR MUTUAL

Starts Work on Next Production at Lone Star Studio

Charlie Chaplin is at work on his next comedy for Mutual. While he has not made known definitely the character of the production, he has hinted that it will be a "western." If the idea is worked out, it will probably be a burlesque on the typical western "movie."

Mutual's \$670,000-a-year comedian is back at the Lone Star studio at Los Angeles after a five-day trip to San Francisco with his brother Syd. When "The Immigrant" was completed, Chaplin declared a vacation for all hands and started for northern California with his brother. He showed the strain of the strenuous work in "The Immigrant," and returned after his rest full of energy and enthusiasm for his forthcoming production.

Edna Purviance, Chaplin's leading woman, hurried to the old home town, Lovelock, Nev., where she spent the gap between pictures. Eric Campbell, Chaplin's heavy-weight support, fished for trout. Caught seventy pounds of fish and added as many pounds to his gigantic frame. Albert Austin, leading character man with Chaplin, spent his vacation in his flower garden.

MUNSEY IN FILMS

Reported Noted Publisher Will Launch Company

As reported exclusively in last week's MIRROR, Frank A. Munsey is perfecting negotiations for the launching of a motion picture company, the Munsey publications to be used as a medium for giving the productions wide publicity.

THE MIRROR also learns on reliable authority that the Munsey interests may become allied with Pathe for the marketing of the pictures.

BAR WHITE SLAVE FILM

ALBANY, N. Y. (Special).—The film production of "The Burning Question," which was booked at the Clinton Square Theater this week was not permitted to be shown on orders issued by Chief of Police Hyatt, who after a private exhibition of the film, ruled that at least three of the scenes were immoral and violated the Penal Law.

Chief Hyatt's attention was called to the picture by reports from the New York City Police Department.

It was advertised as a great white slave story, as true to life as the story of Ruth Cruger, whose murdered body was recently found in the cellar of the New York motorcycle shop.

GEORGE W. HERRICK.

The Madge Kennedy of the Screen

By ALISON SMITH

AN interview with Madge Kennedy is more like a visit to a college girl in her sorority house than a professional engagement to meet one of our most popular of the younger stars. I found her in the dressing-room of the Goldwyn Studio, whose austere interior had been transformed by cretonne, flowers, tiny kodak pictures, and a dozen other personal touches that made it peculiarly Madge Kennedy's dressing-room. She was dressing for a ballroom scene in a way that suggested a senior getting ready for a commencement "hop," and for a while we discussed frocks and boudoir caps and the various ways of doing one's hair as if such a thing as the professional side of moving pictures had never existed. There is something about the personality of Madge Kennedy that excludes all hint of the footlights. She is representative of the type of young actress who takes her work as simply and unaffectedly as her sisters out of the profession might take the gentle art of staying at home and being nothing but a "nice girl." She is interested in everything and enthusiastic about almost all of it, and just at present the moving picture work is her chief enthusiasm.

Seemed Odd at First

"You can't imagine how odd it seemed at first," she told me. "Like a perpetual rehearsal; and I kept eternally waiting for the opening night. Your first realization of what the work really means comes when you see your first picture, and then everything seems to straighten out and you understand the effect you have been working for. It gives you the most curious detached feeling to sit by calmly and watch yourself perform. I had the sensation that the person on the screen was the only one there was, and that I was some one else or didn't exist at all. It is the frankest possible method of seeing yourself as others see you, and as inevitable as fate for you haven't the lazy, comfortable, consolation that, perhaps, you will do better to-morrow night."

She told me that the possibilities of the screen surprised her more and more, as her work in the studio went on. "I don't believe even the most devoted fan realizes the capacity of the right film combination for getting true artistic effect from a given scenario," she declared. "I am sure I didn't myself, and my experience here with the Goldwyn staff has helped me to understand just what can be done when each department is composed of trained specialists in

their various lines. The result will be amazing," she assured me solemnly, and I hastened to add that we were all waiting eagerly for the first Goldwyn release.



MADGE KENNEDY,
Of Goldwyn.

We talked about her roles of the past, present, and future, and especially of the type of character with which she has become identified through the plays of Margaret Mayo—the half-naive, half-sophisticated society girl, with a charm and a sense of humor all her own. Like most stars, she does not care to become inevitably associated with one type of heroine alone. "I have had vague dreams of a new character that I would like to create," she said, almost shyly. "Something that is touching as well as amusing with the elusive and whimsical qualities that Barrie gets into his characters. The little Japanese girl in 'The Willow Tree,' whom Fay Bainter presented so charmingly, is an example of what I mean. There is no reason why a delightful thing like that could not be done on the screen, and the new type of director is hunting for just those subtle effects in scenarios which do not depend on the crude obvious action that used to be characteristic of screen plays.

"It is true that comedy is not always the easiest thing to reproduce on the screen," she went on. "I mean elusive comedy of that kind. We believe that we are getting it across," she added, as she tucked the last braid into place, patted the folds of her dainty dancing frock and beamed on me with the Madge Kennedy smile, which has "won the

friendship of a nation." And as I left her to go up to the studio and "put it across," I marvelled at the unbounded enthusiasm that could discuss with equal fervor, negligees, theories on comedy, the latest fox-trot and the works of J. M. Barrie.

ON MOTOR TOUR

Returning, Geraldine Farrar Will Start Work on Picture

Geraldine Farrar, who will soon make her debut as an Artcraft star under the direction of Cecil B. De Mille, is at present making a motor trip with her husband, Lou Tellegen. The couple are touring the northern part of California and are expected back at the Lasky studio next week.

Cecil B. De Mille has set the machinery of the Lasky studio at work preparing for the forthcoming production, so that when the famous diva returns she will be able to commence work immediately. Upon completion of her first Artcraft picture, the title of which has not as yet been announced, Miss Farrar will take a two weeks' rest before starting her second film.

FAIRBANKS SAVES EMERSON

Director Nearly Drowns Near Catalina Island, California

A wireless message from East San Pedro, Cal., to Avalon, Cal., telegraphed to the Artcraft headquarters in New York, announces that Douglas Fairbanks saved the life of his director, John Emerson, when the latter fell overboard and was nearly drowned near the Catalina Islands. When Emerson fell into the water every one took it for a joke, thinking he was trying to imitate the energetic Douglas. On coming up for the third time, however, the star realized the desperate situation, and hurled a life preserver over the director with perfect accuracy. Fairbanks then leaped into the water, reaching Emerson as he became unconscious. Once aboard the boat he was quickly restored. The company had been taking some deep-water scenes for "The Optimist," the new Artcraft picture, around the Catalina Islands when Emerson fell into the ocean.

"SUBMARINE EYE" SUCCESSFUL

"The Submarine Eye" has met with considerable success in Canada, so much so that the bookings in Montreal and Toronto have been extended for an additional week in each city. There has been such a great demand for the picture that A. J. Small, manager of the Canadian Circuit, bought the picture for Hamilton, and will exhibit it at the Grand Opera House, in that city.

"The Submarine Eye" is enjoying the same popularity in Ohio, and the manager of the Grand Opera House, Columbus, has booked a second week. The Studebaker Theater, Chicago, has also extended its run.

Very little territory remains to be disposed of, and the Williamson Brothers are now devoting their attention to their next picture, which will be released early in 1918.

RETURNS TO TRIANGLE

Anna Lehr, who will be remembered by critics and fans for her splendid emotional work in "Civilization's Child" and "The Bugle Call," has returned to Triangle, and will appear in the leading feminine role opposite Jack Devereaux in a picture now being produced under the supervision of Allan Dwan at the Yonkers studio.



"FALL OF ROMANOFFS,"
Brenon-Illodor.



MRS. VERNON CASTLE
AND ETHEL GRAY TERRY
Pathe.



"FORBIDDEN PATHS"
Lasky-Paramount.

ANTI-FOOD TRUST PICTURE IS SUCCESS

"The Public Be Damned" Is a Hit at Strand—Now on Market

"The Public Be Damned," the anti-Food Trust photoplay produced by the Public Rights Film Corporation, which was seen by the public for the first time at the Strand Theater during the week of June 24, has proven a sensational success. Following the hearty endorsement which the New York newspapers accorded this thrilling drama, it was offered for sale on the state rights basis and is being rapidly disposed of by the producers.

Timeliness is the keynote of the success of "The Public Be Damned" as it was this element in the photoplay which struck everyone of the dramatic critics of New York newspapers.

Charles Richman and Mary Fuller, who appeared in the principal roles of the drama proper, which is preceded by views of Herbert C. Hoover, United States Food Administrator, in his office, and by excerpts from Mr. Hoover's speeches, received warm praise for their part in the production. Mr. Richman is John Black, the head of the predatory Food Trust, and Mary Fuller is the inspired girl who fights the trust to a finish.

HARD TO KEEP UP WITH MARCH OF EVENTS

Ending Ilford Film Is Some Problem for Brenon

So much is happening in Russia at present, and so varied are the accounts of the present mode of living and occupation of the Czar and the Royal Family of Russia, that Herbert Brenon, who is working day and night to complete his picture, "The Fall of the Romanoffs," is unable to tell from day to day how his picture will end. At first he had planned to close his picture with the Czar receiving the news of his overthrow at the railroad station. Then the news was cabled to this country that the Czar and his whole family were devoting their energies and spare time to digging potatoes in one of their palaces just outside Petrograd, and that in the garb of simple peasants they had joined the back-to-the-soil movement. Then, again, came information that death has brought an end to the life of the ill-fated ruler of Russia. Still later Mr. Brenon was informed that the Czar was still alive but had been thrown into prison. Mr. Brenon is watching the dispatches with intense interest from day to day, hoping to glean the truth from the garbled dispatches, and to be able to get an ending for his picture. As it stands at present it is a picture without an ending and the only solution for the problem is for the Russian people to decide just exactly what will be the permanent fate of their former ruler.

"The Fall of the Romanoffs" is nearing completion. A few more weeks and the last scenes will be taken, that is, should circumstances permit. Mr. Brenon is not worried, however, for never yet in his career has a difficulty occurred that he has not been able to overcome. When informed that the Czar had joined the back-to-the-soil movement in Russia, Ilford, who has one of the principal roles in the picture, and who took a leading part in the events that led up to the Czar's downfall, remarked, "Well, I hope he will make a better potato digger than he did a Czar. He was born to be a laborer and not a ruler of men!"

YOUTHFUL STARS IN FILM

Jack Pickford and Louise Huff to Appear in Broadhurst Play

"What Money Can't Buy," an adaptation of George Broadhurst's popular play of that name, starring Jack Pickford and Louise Huff, will be released by Paramount on July 15. This is the fourth production in which Jack Pickford and Miss Huff have appeared together, and their popularity is steadily increasing. Booth Tarkington's "Seventeen" created a most happy impression concerning the ability of this youthful pair of co-stars, which Dickens's "Great Expectations" and Gene Stratton Porter's "Preckles" served to augment.

An exceptional cast is assembled in support of Jack Pickford and Louise Huff; namely Theodore Roberts, Hobart Bosworth, Raymond Hatton, James Cruze, James Neill and Billie Chevalier.

THREE GENERAL EXCHANGES

As the result of the expansion inaugurated by General Manager Harold Bolster in the General Film Company's volume of product, the order has gone out for the opening of three exchanges in as many different cities not now used as distributing centers.

The three new exchanges will be announced soon. It was found necessary to provide them to relieve other exchanges of pressure of business arising out of the larger product being handled.

General Sales Manager S. R. Kent is at present engaged in organizing the staffs of the new exchanges and arranging quarters.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR'S purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

WILLIAM WRIGHT

William Wright, treasurer of the Kalem Company, has been interested in the production and distribution of motion pictures since the early days of the industry. In point of service he belongs to the old school; in the matter of ideas he is a youthful progressive. Mr. Wright, as an important factor in guiding the policy of Kalem, has always advocated setting the pace and allowing others to follow. He believes in one and two-reel pictures of quality and in paying high prices for the stories of leading authors.

Speaking of the Kalem Company's claim of precedence in originating beneficial and novel policies, Mr. Wright called attention to the fact that his concern was the first to organize a stock company that pictures might be made throughout the Winter in the favorable climate of Jacksonville, Fla.; the first to send companies abroad, one to Ireland, another to the Holy Land; the first to publish the photograph of a player; the first to issue a three-sheet poster advertising a picture, and the first to pay large amounts for the rights to the works of famous authors. In a later day, Kalem claims credit for originating a novel type of serial in which each episode is distinct, yet a vital part of the continued story.

Continuing the method that has been found successful in the past and developing it to a still higher degree, the Kalem Company is now preparing a new serial to follow "Sting-aree." Details of the production are not yet sufficiently complete for publication; but it is understood that the



serial, to be released in two-part instalments, will be directed by Phil Lang, with three women and one man as the central figures in each episode. Other secondary characters may be introduced; but the burden of the action in each story will rest upon the four essential characters. In this picture, it is promised, the idea of making every episode complete will be carried out to the fullest degree by the producers.

Mr. Wright regards the State rights market as a most uncertain quantity, liable to marked fluctuations. He believes it to be the natural outlet for the showman with a little capital invested in a photoplay for which he has no distributing channel. According to the treasurer of Kalem, it works something like this. An investor, knowing little or nothing about the picture business is told of the immense profit of "The Birth of a Nation," or some other sensational success. He supplies an ambitious director with the necessary money to make a production, confident of an easy sale of State rights.

Perhaps he meets with moderate success, others follow suit, and the market is glutted—a condition which Mr. Wright believes exists at the present time. With thousands of feet of film lying idle there comes a lull in production; then months, or perhaps a year or so later, there is another deluge of State rights pictures. In any case Mr. Wright believes in one and two-reel pictures of merit. He stands pre-eminently for brevity and quality.

SOME DIFFERENCE!

Chester Barnett had an apology coming from the New York American—and got it. Of course it was a typographical error which caused them to say, in the review of "The Public Be Damned," at the Strand, that Chester Barnett was the man "who gave an unfortunate performance in 'The Submarine Eye.'" The word "unfortunate" was a misprint. The writer had said: "Mr. Barnett gave an unforgettable performance in 'The Submarine Eye,'" and was a very natural and likable Robert.

FILM IS IN SIX REELS

The Pathe Exchange desires to announce that owing to an error in proof reading, the Thanhouser made Gold Rooster play, "The Woman in White," was advertised as being in five parts, whereas the picture was actually released in six parts.

"The Woman in White" has been characterized by the reviewers and exhibitors as being a picture conspicuous for its merit. Florence La Badie in a dual role has in it an opportunity for serious emotional acting which ordinary pictures fail to give. It is predicted that "The Woman in White" will do a large business.

HEARST-PATHE EXCLUSIVES

In connection with the announcement in all the newspapers of the United States to the effect that soldiers of the regular army have been safely landed in France, it is interesting to note that a cameraman for the Hearst-Pathe News filmed the soldiers as they were leaving a certain American port, and that these negatives have not been hitherto used, because of the fact that they would convey valuable information to the enemy. The pictures have at last been permitted by the Government to be shown, and the current number of the Hearst-Pathe News shows them.

These scenes are of vital interest to everyone in the country, and illustrate forcibly the facts that not only are the cameramen for the Hearst-Pathe News on the job whenever anything of importance happens, but that the Hearst-Pathe News also keeps faith with the Government.

Jay Morley has the juvenile lead with Betty Brice and Murdock MacQuarrie in the five-reel feature, "Justice," now being produced by Jack Pratt at the Isadora Bernstein studios in Los Angeles.

JULIAN JOHNSON TO BE SELZNICK EDITOR

Editor of Photoplay Resigns to Go to Film Company

Julian Johnson, editor of Photoplay Magazine, has resigned from that publication to accept the position of editor-in-chief of Selznick-Pictures. Mr. Johnson's resignation will go into effect as soon as the publishers engage his successor, and he will take up his new duties immediately, probably soon after July 1.

Following his resignation he received a telegram from James R. Quirk, general manager of Photoplay, which reads:

"There may be a better man in America for your new position, but I never heard of him. I always said Lewis J. Selznick was a rare picker. Your advent into the production end is a step onward for the photoplay, and my sincerest congratulations to you and Mr. Selznick. The two years we have worked together will always be full of fondest memories to me."

NEW EDGAR LEWIS PIC- TURE UNDER WAY, IS REPORT

Story Is by Anthony Kelly, but Title Is as Yet Unannounced

With the announcement of the opening by Frank Hall of Edgar Lewis's special production, "The Bar Sinister," at the Pitt Theater, Pittsburgh, for a Summer run, come rumors of big preparations well under way for a new Edgar Lewis picture, which promises to be ready for release in a few weeks.

While "The Bar Sinister" was still running at the Broadway Theater, New York, Edgar Lewis took his company, which included Mitchell Lewis, Hedda Nova and many other artists prominent in the cast, to Ticonderoga and started work upon another special picture. He made a flying trip to New York to give away a one hundred-dollar Liberty Bond during "Liberty Bond Week" at the Broadway Theater, but hurried back to his company immediately and has been working so quietly that an air almost of mystery surrounds his efforts.

Edgar Lewis's new picture is by Anthony P. Kelly, author of "The Bar Sinister," but no hint has yet been given as to the nature of the story or the importance of the subject treated. It is natural, however, that unusual interest should be shown in the next production of this prominent director who, aside from the success achieved by his former efforts, which include "The Nigger," "The Bondman" and "The Barrier," is backing his own pictures and operating as an independent producer.

FIRST-HAND INSPIRATION

Much of the inspiration for her splendid work in "The Moth" was gained by Norma Talmadge in long hours spent on the shores of her country estate at Beechhurst, Long Island, while she studied the book and visualized the scenes of the photoplay with her director, Edward Jann.



JACK GARDNER.
In "The Range Boss"—Essanay.

The Exhibitors' Angle

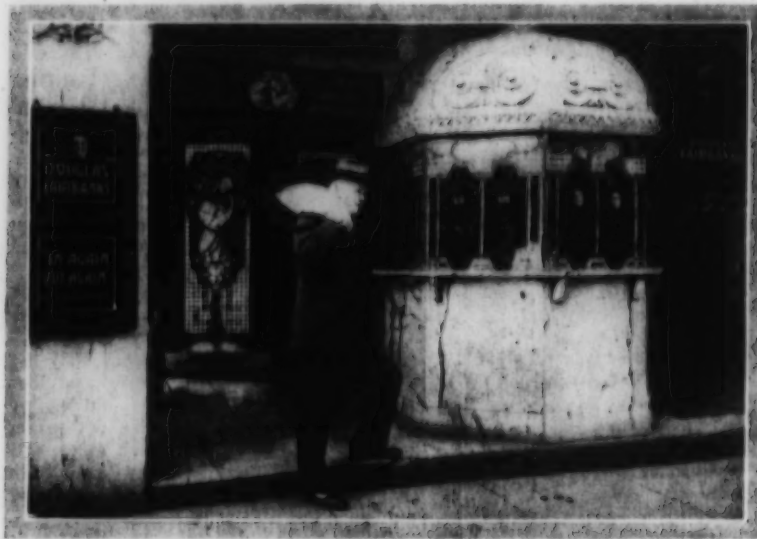
Vitalized News and Views of Especial Interest to Motion Picture Showmen



"NEAL OF NAVY" HAD BEST NAVY "STUFF"

Balboa Film Recommended to U. S. by Experts

The United States Navy Department has sent inquiries to prominent experts in the film world for the best naval stuff photographed for the movies and Balboa's great serial, "Neal of the Navy," has been unqualifiedly recommended. It is assumed that the navy department intends to use the films for educational purposes. "Neal of the Navy" was produced by Balboa in 1915-16 and contains more genuine naval stuff than any film ever made. The work was done by special permission and authorization of the Secretary of the Navy, and Director Harry Harvey secured pictures such as have never been filmed since because of a subsequent ruling of the department.



"ACTIONS SPEAK LOUDER THAN WORDS."

The smiling carrier of the heavy money-bag is assistant manager, John Stille of the Peoples Theater, Portland, Ore., leaving the theater for the bank with a day's receipts on the Fairbanks-Artcraft picture "In Again-Out Again," which smashed all records at this house.

GOLDWYN TRADE SHOWINGS DURING EXPOSITION

First Films from New Concern to Be Seen in Chicago

The first productions of Goldwyn Pictures will be seen by exhibitors during the Chicago Exposition of the Exhibitors' League, July 14 to 22. Seven Goldwyn pictures have been completed and the eighth and ninth productions are about to be begun. At least four and perhaps more of these pictures will be shown each morning. Arrangements have been made with Messrs. Jones, Linick & Schaefer whereby Goldwyn will hold a morning trade showing each day at the Colonial Theater on Randolph Street and exhibitors will be admitted to these showings by invitation.

The schedule calls for the showing of two productions each day under the auspices of F. M. Brockell, manager of the Goldwyn offices in Chicago and officers of the company from New York.

Mae Marsh, Goldwyn star, who has been honored by having the first day of the exposition designated as "Mae Marsh Day" will attend several of these morning showings and meet many of these exhibitors.

Samuel Goldfish and other officers of Goldwyn will be present in Chicago throughout the exposition to meet men who have contributed to the growth of the industry.

NOVEL IDEA FOR LOBBY DISPLAY

Mecca Theater, in Saginaw, Mich., Installs Railroad Yard to Exploit Mutual Serial

Patrons of the Mecca Theater, Saginaw, Mich., entered the playhouse the other night through a miniature railroad yard. Charles Q. Carlisle, the live wire manager, had transformed his lobby into an imitation switching terminal to make the presentation of the first episode of "The Railroad Raiders," Mutual-Signal photoplay, starring Helen Holmes.

A handcar, one of the familiar pump-handle kind, stood in the very center of the lobby. Railroad lanterns were strung across the front of the entrance. A big six-sheet poster was stretched above them.

Almost every available inch of wall space was covered with three and one-sheet posters and lobby cards.

In addition to the drawing power of Helen Holmes and the fame of her new serial, "The Railroad Raiders," provides an opportunity for highly effective advertising and Mr. Carlisle's stunt is but one of a number of ideas that have been used by live exhibitors to increase box office receipts during the showing of the new photoplay. Mr. Carlisle pronounces "The Railroad Raiders" the best serial he has ever booked.

The Importance of Film Editing

By H. RUSSELL FORD in the London Bioscope

The film editor is an American product, but he is already beginning to be heard of in this country. He will be heard of still more as the industry develops, and I can foresee the time when his functions will be regarded as equal in importance to those of the producer himself.

Baldly stated on paper, the duties of the film editor may seem trivial enough. They consist in "cutting," revising sub-titles, and occasionally suggesting an additional scene or scenes to strengthen the story. But the duties of a magazine editor are exactly the same. He is the expert who overhauls and polishes stories written on paper. The film editor has to deal with stories printed on celluloid, but otherwise there is no difference between them.

Now, no responsible publisher grudges his editor's salary, or dreams of passing stories on the public exactly as they are received. Why should the renter, who is a publisher of films, do what the magazine publisher knows he must not do?

"But," says the renter, "I don't. I edit every film myself before I even show it to the trade."

Just so. And very badly you do it, sir, in most cases. Perhaps the film was pretty decent stuff before you started to tinker with it, but by the time you had finished it would puzzle the average man to tell whether he was viewing a drama or a comedy, a story of the Middle Ages or a fancy dress ball.

The truth is that film editing is not a business man's job. Cinematography is peculiar in that it is at the same time an industry and an art. The industrial, or commercial, side has made rapid progress during the last few years; the artistic side

is only now beginning to receive the attention it deserves. Yet the two are one and indissoluble, and the successful business man of the future will be he who entrusts the artistic side to a competent expert, while himself sticking to the commerce he understands.

Some of the bigger firms have already begun to recognize the importance of film editing, but few of them seem to have found the right man for the work. Almost every day one hears of American films which, after a successful run in the land of their origin, have been brought over here and proved a complete failure. Judiciously edited for the British market the great majority of these films would have done well, and the renter, instead of losing several hundreds of pounds, would have been richer to that extent.

But even where a renter is broadminded enough to realize the necessity of the film editor, he is not always prepared to give him a free hand. Some time ago I was asked to advise about a film which, though good as a whole, was unconvincing in parts. I saw it through on the screen and suggested that a few additional sub-titles would put the trouble right. The renter was very disappointed. He had been willing to cut out any scene or part of a scene, but there was a craze, he said, for fewer sub-titles, and to add any more would ruin the film from a commercial point of view.

This is the kind of attitude that has spoiled many a good film. Building up a story is like building a house. In neither case is it possible to follow cut and dried rules. Just as the house may require a room more or less, according to the architectural plan, so a film requires fewer or more sub-titles according to the grouping of the scenes and the story to be told. A minimum of sub-titles is a laudable aim, but it is achieved at too high a cost if it interferes with the logical sequence of the story.

The duty of the film editor, first, last, and all the time, is to make the film so simple and clear that a child can follow it. If he does this he will have done all that is required of him, for a well-constructed story cannot fail to be interesting. On the other hand—and this explains many of the mistakes of the past—a disjointed, badly constructed story is foredoomed to failure, in spite of any amount of sensational or dramatic incident. "Punch" is a good thing only when the onlooker can understand the reason for it. Let renters bear this fact in mind and they will be surprised to find what a difference it makes to the number of their bookings.

James Young, whose picture "On Trial" was the initial selection of the First National Exhibitors' Circuit is rapidly nearing completion of his first picture for the new Paralta Company. In this production which is a film adaptation of the book, "Rose o' Paradise," Beaulieu Barriscale is the featured player.

SEEKS DIRECT ROUTE FOR EXHIBITORS' IDEAS

Essanay President Discusses Advertising Material and Aids

So long as the producer is making up advertising material as well as the pictures themselves, the Essanay Company believes that there should be a more direct route for exhibitors' ideas and criticisms than through the distributing companies. Especially is this true in cases such as theirs, where they are releasing through two different channels and have lately placed the super subject, "On Trial," with the First National Exhibitors' Circuit.

"We are always endeavoring to secure suggestions from practical exhibitors and fully realize that it is to our advantage to be guided by them, as it is only natural that they have developed their end of the business along the lines which will evoke the best results," said President Spoof.

"As a step toward arousing the co-operative spirit toward the producer among the many capable theater managers in this country, we are requesting them to feel free to call upon us at all times for advertising ideas and at the same time send along anything which would be of use to us in issuing material and pictures to their liking."

"So great was the demand for the novelty advertising on the Linder pictures that we will undoubtedly continue to issue material of this sort on other series and features as soon as we are assured that exhibitors are anxious to make use of such novelties on their five-reel productions."

"Novelty heralds and other unusual material have been issued on the 'Do Children Count?' series, featuring Little Mary McAllister."

"Reports from K-E-S-E show that as much advertising is being bought on each subject as is usually taken for features. This serves to indicate that new advertising methods and novelties which are out of the ordinary are becoming more and more appreciated by live show-men."

FILMS THAT DRAW

BRIDGEPORT, CONN. (Special).—Two films drawing record crowds in Bridgeport, week June 18, were "The Bar Sinister" at the Plaza, J. P. McCarthy, manager, and at George Green's Empire Theater, where the popular Essanay Hayakawa in "El Jaguar" was shown. "One Law for Both," a late Broadway success at the Plaza, week June 25; also O. Henry films which are also popular, and Drew comedies.

MARY SAYLES HANCORT.

Reginald Barker, who has been continuously occupied in making Triangle pictures since he produced the very first ones released by that organization, namely "The Coward" and "The Iron Strain," is enjoying his first vacation in two years. He was to have directed W. S. Hart's next picture, but owing to the star's resignation from the Triangle has been temporarily held up.



ANTONIO MORENO, Pathe.



MARGUERITE CLARK, Famous Players-Paramount.

INDEPENDENT FEATURES

The OPEN MARKET

STATE RIGHTS

SELIG SPECIALS GO WELL State Rights for Big Features Are Selling Rapidly

Edward Nelson, president of the Sherman-Elliott Company, of Minneapolis, Minn., while in Chicago recently conferring with William N. Selig spoke enthusiastically concerning "The Crisis," considered by many as one of the greatest feature films ever made. "The drama has love interest, historical accuracy, and a strong appeal to patriotism," said Mr. Nelson. Reports received from state rights buyers are all indicative that the picture is going big everywhere.

The Selig Polyscope Company announces additional sales of territorial rights for "The Garden of Allah," the Selig drama written by Robert Hichens, and featuring Helen Ware, supported by Thomas Santaschl. The Hy-Art Masterplays Company, Penn. Ave., at Twenty-first Street, Washington, D. C., recently closed a deal for the rights for Maryland, District of Columbia, Delaware, Virginia and North Carolina.

The A. G. Fontana Productions, Inc., 1225 Vine Street, Philadelphia, Pa., has purchased "The Garden of Allah" rights for western Pennsylvania and for West Virginia.

The Canadian rights for the Selig film drama, "Beware of Strangers," have been purchased by the Monarch Film Company, Limited. This company outbid several other concerns for the Dominion rights to this unusually popular production, and the Monarch concern expects to start an elaborate exploitation campaign in connection with the presentation of "Beware of Strangers."

SHERMAN HEADS NEW STATE RIGHTS FIRM

Well-Known Film Men Associated with
Him in Corporation

One of the biggest and most important combinations ever formed in the moving picture industry came into existence a few days ago when a group of men, headed by Harry A. Sherman, formed a company which will be known as the Sherman Pictures Corporation.

This enterprising and highly successful film exploiter was formerly the head of the Sherman-Elliott Company of Minneapolis and is considered one of the big men in the state rights market. In addition to being the one man in the industry who has never had a failure to his credit, as head of the Sherman Pictures Corporation, he will be the youngest president in filmdom.

Mr. Sherman has taken over the Popular Pictures Corporation of 218 West Forty-second Street, the Sun Photoplay Company, and the building now occupied by these two organizations, and, after it has been thoroughly renovated and altered to suit his requirements it will be known as the Sherman Pictures Building.

Associated with Mr. Sherman are the following men, well known to the film world: Harris P. Wolfberg of Pittsburgh, who owns and operates "The Crisis" in Ohio, Pennsylvania, Delaware, Maryland, Virginia and the District of Columbia,

RUSSIAN FILM SHOWN Commissioners See "Queen of Spades" at Washington

WASHINGTON, D. C. (Special).—In the grand ballroom of the Willard the night of June 27 under the auspices of the National Press Club in its reception to the Special Russian Commission to the United States there was shown in premiere presentation the first of a series of Russian Art Film pictures.

These pictures were brought to this country under the guidance of Nathan S. Kaplan under the guard of the new Russian Republic and they are the first pictures of their kind to be shown in America or any place else in the world. In the series of productions brought to this country last May by Mr. Kaplan every well-known writer, poet, painter, actor, singer and dancer in the arts and sciences of Russia is represented.

The picture shown was "Pikovaya Dama" ("The Queen of Spades"), written by Russia's greatest poet, Pushkin, and the music composed by Tchaikowski. The opera was given six years ago at the Metropolitan Opera House and is considered one of the rare novelties of the Russian amusement world. The pictures were taken in the Ermoleff studios of Petrograd and Moscow and the greatest living actors and actresses in Russia today enact the leading roles.

On this eve of the arrival in Washington of a Russian Commission from the Russian people there will begin a series of Art Film productions which will show the best in literature, music, dancing, art and the exceptional work of the greatest Russian actors and actresses in Russia. Such literary names as Tolstoy, Pushkin, Turgeneff, Vostoevsky, Sinckiewicz Ostrowsky and Andreeff have furnished the subject matter of the vivid pictures which will be shown to Americans. Tolstoy and Sinckiewicz need no introduction to America. Their realistic portrayals of Russian life have long since been read and appreciated by the United States.

Boris Bakmetieff, the head of the Russian Commission, said in a speech to the audience that it was highly complimentary of his fellow countrymen and their American associates to show just what the Russian people represented in the world of art and he was further moved to remark that it gave great encouragement to the Russian people to know that in America they were already learning about the customs, habits, life work and amusements of their new sister Republic. He more than complimented Mr. Kaplan in his great missionary work in the filming for presentation in America of the works of Russia's great authors, painters, actors, dancers and historians.

In all Mr. Kaplan has brought over fifty complete photo productions of works which bear vital importance to the Russian Republic and which will be shown throughout the American country and thereby the hope of cementing closer the bonds of the United States and the Republic of Russia may be attained.

July 2 is the date set for the release of Greater Vitagraph's film version of the famous English play, "Caste." As a legitimate stage attraction "Caste" is known as one of the standard dramas of the English-speaking stage.

GUS MOHME WILL ATTEND TO THE "HATE" BOOKINGS

Fairmount Production Turned Over to
Biograph Studios

Following a campaign almost unheard of in the motion picture industry, Wm. A. Mooney and Robert Bolling announce that "Hate," the seven-reel feature produced by the Fairmount Film Corporation, has been turned over to the Biograph studios, and that Gus Mohme will hereafter look after the distribution and booking of the feature.

Almost every territory represented by exhibitors in New York has inquired as to the plans of the company for the sale of the rights. From far Central America and Scandinavia have come inquiries, and in fact almost every territory in the world has been supplied with data.

The success of the Fairmount Film Corporation in the disposition of the initial feature is attributed by Robert Bolling to the co-operation given by the various trade publications. Within three days after the announcements appeared, followed by a wide publicity campaign and poster advertising display, the offices of the company in the Candler Building have been besieged with buyers. It is expected that Mr. Mohme will leave for Boston within a few days to close contracts for the entire New England States. Walter R. Stahl, director, accompanied by Sidney Vaughn, studio manager, left New York Friday, June 22, for Savannah to show the picture to Southern buyers. The picture will probably be given a week or ten days showing in Savannah for the benefit of the South. Buyers from Atlanta, New Orleans, Chattanooga, Nashville, Memphis, Little Rock, Birmingham, Houston and other Southern cities have expressed their intention to be in Savannah at the showing. Carrying the picture in the South and placing it within the very reach of Southern buyers is quite a departure from the method of doing business, and it is expected that "Hate" will be sold before the ten days expire.

OPENS IN ATLANTIC CITY

The Criterion Theater, one of Atlantic City's leading photoplay houses situated on the boardwalk in the heart of the amusement district, has been leased for the summer by Frank Hall, the prominent New Jersey exhibitor and state rights operator, who recently widened the scope of his activities by purchasing outright from Edgar Lewis his latest production, "The Star Sinister."

CUPID IS DIRECTOR

Wedding invitations were sent out during the past week announcing the wedding of Walter R. Stahl, well known director, and Pauline Lorraine, well-known concert singer, on Thursday night, June 28, at the home of the bride, 533 West 142nd Street. Mr. Stahl has recently come into considerable prominence through his work in "Hate," the seven-reel feature produced by the Fairmount Film Corporation.



SCENE FROM "I BELIEVE"—COSMOFOTOFILM

NAME CUMMINGS FILM

Christening of the first Irving Cummings picture, now in course of completion, was held at Port Henry, N. Y., where the company are at work on the final exteriors. Several suitable names were suggested by members of the company.

Mr. Cummings finally hit upon the deciding one. The title of the first release of Irving Cummings Pictures, Inc., will bear the name of "Man to Man," which is directly in keeping with the story. The release of the Cummings company will be handled by Superlative Pictures Corporation.

"GOD'S MAN" IN NEWARK

On June 17, F. E. Backer, president of the Mammoth Film Corporation, opened the H. B. Warner feature, "God's Man," at the Goodwin Theater, Newark, where it received its New Jersey premier. The opening was the second biggest since the erection of the house, and the business throughout the week far exceeded that of any other theater in Newark, proving that people will go to see a picture they like, regardless of the heat.

Little Bobby Connelly and his sister Helen, Vitagraph's popular child actors, will act as godfather and godmother to the new born daughter of William C. Hart. Bobby was curious to know if he would fall heir to the baby should its parents pass away. Helen, for the last week, has been busy trying to make a dress for the new baby.

June Sloan, sixteen-year-old daughter of the composer, Baldwin Sloan, will appear on the screen for the first time in "The Haunted House," a Triangle production featuring Winifred Allen.

and "The Deemster" in Ohio, Western Pennsylvania and West Virginia; A. J. Rimberg of New York, formerly treasurer of the Popular Pictures Corporation, now the treasurer of the Sherman Pictures Corporation; Milton M. Goldsmith of New York, of the law firm of Goldsmith and Rosenthal; Colonel Fred Levy, the well-known theatrical man of Louisville, Ky., owner of "Joan, the Woman," "The Crisis," "On Trial" and other big features for his territory, which includes Indiana, Kentucky and the seven Southern states, together with Oscar Lynch, of the Otis Lithographing Company, also are associated with Mr. Sherman in the new enterprise.

The object of the Sherman Pictures Corporation is to assure producers a ready market and a cash profit for their productions instead of monthly statements and percentage arrangements. By assuring profits to manufacturers, a long step is made toward stabilizing the entire industry. Without good attractions picture houses cannot exist, and it is realized in order to assure that the manufacturer also must have a square deal. To establish this most desirable condition the Sherman Pictures Corporation is formed.

In addition to the general object as above stated, the company will do business along these lines:

1. Will purchase outright the world's rights for a good state rights production for cash.
2. Will exploit the world's rights for state rights productions for the manufacturer, assuming all the expense of marketing and exploitation.
3. Will advance any responsible producer the cash to make or complete a satisfactory production.



A SCENE FROM "HATE"—FAIRMOUNT FILM CORPORATION.

Editorial Observations

By Adam Hull Shirk

HOT shot was fired at the censorship board of Pennsylvania during the recent convention of the Motion Picture Exhibitors' League in Philadelphia. The so-called regulators of the films in that State have been particularly active, it seems, but, like the majority of their kind, have accomplished little of actual value and a great deal that has simply impeded the exhibitors and generally served to interfere with the progress of the industry there. The "regulation" in Pennsylvania was termed a "farce" by speakers at the session of the league. The league president, in an opening address, declared:

I certainly do not believe in the present system of censorship in this State as long as we have plenty of Federal and State laws governing the operation of moving pictures.

Many States already have done away with such censorship and I think Pennsylvania will follow suit.

The moving-picture business has grown by leaps and bounds. But its high pedestal is due to the high character of the films exhibited as well as to the loyal support given by the general public.

The business not only has furnished education and entertainment, but also employment to many thousands. Besides, it has helped to fill the coffers of the State's treasury.

As for its educational value, the business has been of unusual advantage, especially to those who have not had the advantage of college training.

The speaker further asserted that the films had helped to foster the national spirit and patriotism, besides stimulating recruiting, subscriptions to the Red Cross, etc.

Doubtless at the approaching convention in Chicago the subject of censorship will also come up for general discussion and it is to be hoped that by strengthening the organization of the National League sufficient influence will be brought to bear against the pernicious censoring of the motion pictures to prevent another flood of bills calling for such regulation at ensuing sessions of the various State Legislatures.

It is at least practically certain that the war, whatever its direct effect upon the film business, will prove to the public the tremendous value of the screen, and the service the film people are able to render the Government in its time of need should weigh heavily against the future attempts of politicians and others to saddle the industry with burdensome regulation of this character.

If the authors have any quarrel with the films they should certainly take into consideration what the screen has done for some of their number. The case of Rex Beach is notable. According to one authority, this author will now make on his novels approximately \$4 a word and a big part of this is from the motion picture royalties. It is figured that his royalty on "The Barrier" alone will net him about \$265,000! Not so bad, considering, is it?

Is there a marked significance in the recent action of the California exhibitor, W. H. Clune, who, it is reported, has decided that the shorter film productions are destined to be the most popular? At any rate, Mr. Clune has, to be consistent, cut his own productions, "Ramona" and "The Eyes of the World," down to eight reels each. The reasons given for his deter-

mination to leave the field of big pictures are recorded in the Los Angeles Express, as follows:

1. The public has too many interests and diversions to waste time on padded productions.

2. In these times of rising prices, the public weighs its expenditures very carefully.

3. Long runs are bad for a motion picture theater.

4. It is impossible to get a continuous supply of good multiple-reel productions.

It is true that others beside Mr. Clune have come to a conclusion more or less in accord with his views and yet we are not altogether ready to accept the idea that the so-called "big" picture is undesirable. But to be "big," a picture must have something more than footage. It must be big in treatment, big in theme. Of course the public will not waste its time on padded productions. Padding is reprehensible in any length film. And while it is perhaps a fact that the people are weighing their expenditures very carefully in these times, it is certain that if another picture in every way the equal of, say, "The Birth of a Nation" should be produced—and, if the financial returns from the big films since that one are to be taken as a criterion of their quality, its equal has not yet been turned out—we believe that the public would still be willing to pay even two dollars to see it. This, however, implies that the fourth proposition of Mr. Clune is correct—that it is impossible to get a continuous supply of good multiple-reel pictures. This is probably unquestionable. But why is a continuous supply essential? Cannot a manager present a good multiple-reel film two or three times a year and fill in with selected programs of one to five-reel subjects? It is very likely true that a theater devoted exclusively to pictures running over eight reels in length would find it hard to make good the year round, even were it possible to find enough worthwhile material. The varied program, interspersed with occasional multiple-reel features must be the solution. Variety is the very spice of life. The public is as likely to become tired of seeing nothing but "chop suey" programs as those which consist of single features drawn out to unconscionable lengths. Why is it necessary to go to extremes in either direction? A little good judgment and common sense ought to "do the trick" with any exhibitor who is not otherwise handicapped beyond all chance of success.

BRUCE REID in *Triangle Magazine* discusses the seasonal lobby display for the film theater and sagely remarks that "The lobby of a theater, like the face of a man, indicates the character within." While we can scarcely agree that in the case of a man this is an infallible rule, it is certainly true of the theater. And that the seasons of the year afford ample opportunity for the showman with ideas to make his theater attractive and give it an appropriate air, cannot be gainsaid. Autumn is on the way, Winter will follow—and in every clime these periods of the year offer manifold suggestions for lobby decoration. It is none too soon to begin planning for the months to come.

films for their entertainment. Manager Billman, however, is ever alert to the demands of his patrons and displays keen judgment in carefully selecting programs which serve to give the greatest satisfaction.

HEMICK.

WILL BE AID TO SHOWMEN

Exhibitors who contemplate showing "The Deemster" with Derwent Hall Caine in the stellar role, will do well to write to the press department of the Arrow Film Corporation, 1204 Times Building, New York, for a copy of the giant sheet of criticisms on the big Hall Caine feature.

A remarkable assortment of favorable criticisms from metropolitan daily papers all over the country has been assembled and reproduced intact and is now ready for distribution among exhibitors. The sheet can be used around the theater and should be instrumental in creating a healthy demand for admissions.

TWO STUDIOS FOR COHAN'S NEW PICTURE

"Seven Keys to Baldpate" Is Being Rushed by Arcraft

In order to save time in the production of George M. Cohan's second Arcraft offering, "Seven Keys to Baldpate," adapted from his former stage success of the same name, both of the Famous Players-Lasky studios in the East are being used. A series of immense scenes have already been staged at the Fifty-sixth street studio in New York, where the popular actor-author-producer has been appearing before the camera daily until late in the evening for the past three weeks.

In one of the scenes, where the hermit burns his money in a fire-place, Carlton Macy, who also appeared in the play, last week severely burned his hand while trying to rescue the money from the flames. The camera recorded his act which, however, proved only too realistic for the young actor. It is expected that "Seven Keys" will be entirely filmed in the course of another week, as far as the star is concerned and after taking a series of other scenes in which he does not appear the film will be ready for cutting and assembling. The release date has not yet been announced by Arcraft.

The matter of supplying a star with a vehicle that she personally feels is particularly adaptable to her capabilities is by no means the most simple procedure in the activities of the producer. At the Famous Players-Lasky studio in Fort Lee one day last week, Elsie Ferguson, the beautiful stage star, who is about to make her film debut for Arcraft Pictures, expressed great delight over the subject which has been selected as her initial screen play, "Barbary Sheep."

KATHLYN WILLIAMS IN NEW SELIG PICTURE

Will Be Seen in Two-Real Wild Animal Drama

The Selig Polyscope Company announces the return of Kathlyn Williams in a two-reel wild animal drama entitled, "In the African Jungle." Miss Williams is remembered by movie fans for her clever work in Selig jungle dramas and all her admirers will welcome her return to the screen in one of the famous Selig jungle stories. "In the African Jungle," featuring Kathlyn Williams, was released in General Film Service on Monday, July 2. There is said to be a thrilling story in which lions, tigers, leopards and elephants figure. The Selig Company is known as the greatest producer of jungle stories and there is a demand for wild animal dramas on the part of the photoplay public.

"Checkmate" is the title of a Selig one-reel drama released in General Film Service on Saturday, July 7.

MASTBAUM TO SHOW GOLDWYN FILMS AT STANLEY

Philadelphia Exhibitor Books All First Year's Output

Stanley V. Mastbaum, who shares with Marcus Loew of New York the record of controlling or booking more theaters than probably any other man in the picture industry, has signed for the entire first year's output of twenty-six Goldwyn Pictures for his Stanley Theater, Philadelphia.

Thus does Goldwyn enter America's third largest city in the premier showplace of the community, an achievement as distinctive as its signing of the Strand Theater, New York. The booking of the Goldwyn productions by Mr. Mastbaum may be taken to mean that Goldwyn Pictures will be presented in the hundred or more theaters under the direct control of Pennsylvania's most powerful exhibitor.

Goldwyn's managers in its nineteen American branches, as well as the managers of its six Canadian offices, have been on duty since June 11 and announcement is about to be made of the signing of important exhibitors in most of the large American and Canadian centers.

"Aired in Court," the new Triangle comedy, is what might be called a "corset" comedy, all the trouble being caused by a jealous husband who sees wife in hot pursuit of her lost armor.



Underwood and Underwood.
MAXINE ELLIOTT,
in Goldwyn Pictures.

CHARACTER IN LIFE AND FILM IS JUST REVERSE

Bryant Washburn, of Essanay, One of First in District to Offer Service

Bryant Washburn's real life and his reel life presented strangely contrasting aspects during the filming of his current Essanay feature, "The Man Who Was Afraid."

In this production, Mr. Washburn appears as a national guardman who is afraid to answer the President's call to arms. He resigns when his regiment leaves for the front, and is spurned by his friends and called a slacker by the girl he loves. Oddly enough this picture was being presented at the time of the registration for the selective draft, and Mr. Washburn, the "slacker" of the film, was the first in his district to register and offer himself to his country.

George K. Spoor, president of Essanay, donated a print of this feature to the First Illinois Regiment, to be used for recruiting purposes.

Taylor Holmes has said goodbye to the speaking stage. He is in the pictures to stay. At least that is the present state of his mind now and he doesn't think it's going to change.

Mr. Holmes' first Essanay production will be "Efficiency Edgar's Courtship," a screen version of the story of that title by Clarence Buddington Kelland. L. C. Winsom is directing; the scenario was written by Charles J. McGuirk.

TOTO AT WORK

Word from the Pacific Coast is that Toto, the most famous clown in the world, recently engaged to appear in Pathe comedies, produced by Rolin, is at work at the Rolin studio, under the direction of Hal Roach, the man who made Lonesome Luke famous. It is said that the Toto comedies will be something new in the annals of the screen and that in the near future they will be seen on Broadway.

OPENS CLEVELAND OFFICE

James Steele, formerly treasurer of the Paramount Pictures Corporation, who is now district manager in the Middle West for the distribution of Paramount and Arcraft pictures, has just completed arrangements for the opening of the new Paramount and Arcraft Exchange, which will occupy the entire third floor of the Standard Theater Building, Prospect Avenue near Ninth, Cleveland, Ohio.

Mr. Steele has appointed E. T. Gerrish as sales manager and W. B. Rich as office manager.

The FILMS REVIEWED

"CASTE"

Five-Part Drama by T. W. Robertson, directed by Larry Trimble and featuring Sir John Hare and Peggy Hyland. Released by Vitagraph-V. L. E. July 2.

The Players.—Peggy Hyland, Sir John Hare, Roland Portwee, Mary Rorke, Esme Hubbard, Campbell Gullan, Dawson Milward.

POINTS OF INTEREST.

The fact that it is a screen adaptation of the noted English play and that it has in the cast Sir John Hare and Peggy Hyland; also that it is a sincerely played English melodrama of the Drury Lane type with typical English comedy.

Sincerity is the note that is most strongly apparent in this screen version of the famous English melodrama. "Caste," for despite the low comedy eccentricities and the character of the plot, which is anything but new today, the spectator can scarcely fail to be impressed with the freedom from "pose"—the failing of so many plays; the attempt to be something that they are not.



"CASTE"
Vitagraph.

Sir John Hare in the role of the tipping old dad of the two ballet girls, one of whom marries the son of a noble family, is immense. It is true that he accentuates the peculiarities of the character a bit, but he might well have stepped from the pages of Dickens with his grotesquely real makeup.

Peggy Hyland is pretty and convincing and Esme Hubbard is to the manner born as the less beautiful but more care-free sister. The other parts are well played. The direction is straightforward and suitable subtitles explain what might have been portrayed with dreamlike scenes. The English atmosphere is naturally different from that of American pictures and the settings of the kind that fit the play.

The story is simple—simply of the man who marries below his station secretly and then is called to war in Africa. His patriotic mother refuses to have anything to do with the wife and her family. A child is born and the news comes of the husband's death. His mother tries to buy the child but fails. Later his father returns and all are reconciled.

There is plenty of material here for the exhibitor to play upon. The distinguished players, the origin of the picture, and its wholesome and sincere character.

A. H. S.

"IT HAPPENED TO ADELE"

Five-Part Drama. Written by Agnes C. Johnston and featuring Gladys Leslie. Produced by Thanhousey Under the Direction of Van Dyke Brooks and Released by Pathe.

The Players.—Gladys Leslie, Carey Hastings, Peggy Burke, Charlie Emerson, Clarine Seymour and Wayne Arey.

POINTS OF INTEREST.

A human interest story well acted, and with an odd twist at the end.

"It Happened to Adele," a Thanhousey production which serves Gladys Leslie as a second starring vehicle, embraces a typical Agnes Johnston story that will please the hearts of those persons who like a rather sentimental flavor to their pictures, and their name is legion. The story concerns the fortunes of Adele, a mere child who has developed talent for stage dancing. After many trials and tribulations she finally obtains work in a musical comedy chorus. She loves and is loved by a young composer and through the girl's friendship with a wealthy young man she obtains backing for the production of his first opera, and plays the star role. In the end it turns out that the musician was prompted by selfish motives and the rich man wins his suit.

The direction is adequate and the cast thoroughly meets all requirements. Miss Leslie evidences far more acting ability than in her first feature role.

An exhibitor who knows that his patrons like sentimental human interest pictures occasionally can be assured that they will be pleased with "It Happened to Adele."

F. T.

"THE ROAD BETWEEN"

Five-Part Drama, featuring Marian Swayne. Produced by Erbogroph. Under the Direction of Joseph Levering and Released by Art Dramas.

The Players.—Marian Swayne, Bradley Barker, Armand Cortes, Gladys Fairbanks, Frank Andrews and Kirke Brown.

POINTS OF INTEREST

The simple appeal of the story and the ability of the star to portray a young country girl both in natural and unnatural surroundings.

The producers of "The Road Between" have not attempted any great heights or depths of dramatic action, presenting the story simply, for which they are to be commended and which results in better entertainment than had they been more ambitious. They have an elemental story to work on and they present it elementally with only a few of the situations forced. A correct atmosphere is injected into all the scenes by careful selection of exterior and interior settings. However, the picture is best suited for the lower-priced houses, for which, evidently, it was designed.

The story concerns the fortunes of a family living on a farm and whose sudden acquisition of wealth prompts them to move to a large city. Here they fall into the toils of a band of slick city chaps and being gullible country folks they "fall" for the swindle game. But, in the end, they are saved by the sudden perspicacity of the young daughter of the family and also by aid of her little piece of land on which is discovered coal. They return to the backwoods, which also includes the return of the young lady to her first love, a farm superintendant.

Good judgment has been used in the direction of the picture and the director does not overstep the bounds. He has accomplished a great deal in making reasonable the rapid succession of gained and lost fortunes placing his dramatic situations well.

Marian Swayne is pleasing in the role of the young country girl both for her beauty and her ability in handling what the role offers. An excellent characterization is contributed by Gladys Fairbanks as the socially ambitious farmwife and the balance of the company do good work.

Exhibitors managing theaters with lower rates of admission can be assured that "The Road Between" will entertain their patrons.

"THE MAN WHO WAS AFRAID"

Five-Part Drama, by Mary Brecht Pulver, Directed by Fred E. Wright, featuring Bryant Washburn. And Produced by Essanay for Release by K.E.S.E. July 2.

The Players.—Dorothy Phillips, Belle Bennett, Golda Madden, Alice May Yount, William Stowell, Lon Chaney, Edward Brady, Richard La Reno.

POINTS OF INTEREST

The patriotic character of the plot, the exciting battle scenes and the acting of the entire cast.

Bryant Washburn has much opportunity of which he takes advantage in portraying the leading character in this patriotic drama of the recent Mexican disturbance. The action is fast and save for some inserted scenes of apparently foreign troops, which only mar the production, it is a really timely and well-directed drama. The exhibitor will find plenty of material for advertising in the story of a mother who makes her son a coward and causes him to be disgraced before his comrades when his chevrons are removed by his colonel because he has sought to escape service. Then there is the contrasting role of his sweetheart who spurs him on to his duty and turns from him only when she believes him to be a coward. How he redeems himself by a brave deed on the border gives room for much spectacular work.

Ernest Maupain is a fine, upstanding military man as the Colonel and Margaret Watts is particularly charming as the sweetheart of the man who was afraid but later gained his courage. Frankie Raymond is excellent in the difficult role of the mother. At this time the picture is calculated to stimulate the patriotic impulses of those who see it. It is a fine film for any class theater and is certain to be enthusiastically received.

A. H. S.

"HER EXCELLENCY THE GOVERNOR"

Five-Part Drama, by Albert Parker, featuring Wilfred Lucas. Produced by Tri-angel. Under the Direction of Albert Parker. Supervised by Allen Dwan.

The Players.—Wilfred Lucas, Eida Millar, Joseph Kilgour, Regan Hugston, Walter Walker, Edith Spears, Albert Perry.

POINTS OF INTEREST

A novel plot dealing with a woman politician and with the main idea well developed. Skillful acting of the two principals admirably cast for their roles.

"Her Excellency the Governor" is an exceedingly modern romance in which a not

"The Public Be Damned" Powerful

Five-Part Drama, Produced by the Public Rights Film Corporation, featuring Charles Richman and Mary Fuller. Released by State Rights. Featured at the Strand.

The Players.—Mary Fuller, Charles Richman, Chester Barnett, Joe Smiley, Russell Bassett.

POINTS OF INTEREST

The powerful and timely theme which has a national significance. The realistic rural atmosphere in the presentation of the farmer's problem. An unusually skillful and well-balanced cast.

"The Public Be Damned" is an intense and moving appeal for food control, which has been endorsed by Herbert C. Hoover, Food Administrator of the United States. It would be difficult to imagine a more timely and at the same time a more dramatic theme, for the problem of food supply affects all of us in a very special sense and in this play it is forcibly presented with the power that comes from absolute sincerity. No attempt has been made to elaborate the facts; indeed the facts are so dramatic in themselves that no such elaboration has been necessary and the result

is a genuine and masterly piece of work with a strong popular appeal.

The plot traces the struggle of a plucky and public-spirited farmer's wife against the Food Trust which is buying the farmer's produce at a ridiculously small price and selling to the dealers at an exorbitant rate that brings the poor still closer to starvation. Her fight for justice is handicapped by a vacillating husband and an old admirer who is now head of the trust and these complications add the personal note to a theme of national interest.

The rural atmosphere and the types selected for the farm folk were unusually natural and genuine. The scenes about the capitol were less convincing but it was necessary to speed up the prosaic detail of State Administration in order to drive the moral home. Mary Fuller as the intrepid farmer's wife and Charles Richman as the iron man of the Trust put across the play's message most effectively.

Exhibitors should get the full benefit of the advertising value in the title. They will find the entire play as excellent as artistic directing, skillful acting and an unusually timely theme can make it.

A. G. S.

too scrupulous governor is brought to a realization of his sacred trust by a clever ruse on the part of his Lieutenant Governor who is also his sweetheart and a very charming woman. Although the play is filled with comedy situations and the general tone is light, there is a serious purpose underlying the entire play with the object of showing the efficiency with which women may reform politics. The general atmosphere in the Governor's official headquarters seemed a bit frivolous for such a supposedly dignified office but this does not interfere with the convincing quality of the play, whose general idea rises above such details.

The plot is grouped about the law which gives the Lieutenant Governor full power whenever the Governor is out of the State. This fair Lieutenant-Governor jures her chief into another State and then hastens back to the executive office to sign a bill which the Governor had been bribed to veto. The play ends happily both for love and politics.

Eida Millar was perfectly cast for the role of the woman politician, for she combined charm and efficiency most attractively. Wilfred Lucas was a convincing governor and the remainder of the cast was excellent.

Exhibitors should feature the unique political idea in this play and use to the full the advertising value in so live an issue as woman suffrage.

A. G. S.

"FIRES OF REBELLION"

Five-Part Drama Written and Directed by Ida May Park. Produced by Bluebird. Photographed by King Grey.

The Players.—Dorothy Phillips, Belle Bennett, Golda Madden, Alice May Yount, William Stowell, Lon Chaney, Edward Brady, Richard La Reno.

POINTS OF INTEREST.

A plot which makes up in sentimentality what it lacks in originality. Thrilling scenes in a factory and a cabaret.

"Fires of Rebellion" has the time-honored and still popular theme of the prodigal daughter. The story has few points of originality but is developed along the familiar lines that are intended to produce the maximum of heart-throbs. In the beginning more or less emphasis is put on the conditions under which factory girls are working in a small mill town and the play shows symptoms of becoming a drama of labor versus capital, but it soon drops this thread and develops into the usual romance of the poor working girl who seeks her fortune in the great city. The photography and direction are excellent on the whole, although the sub-titles leave much to be desired.

The plot follows the adventures of a poor but hitherto honest factory girl who fires of her life of drudgery and her well-meaning but humble lover and starts out to seek her fortune in the city. She falls into the clutches of an artist, but her lover from the country bursts into the studio, rescues his sweetheart and carries her back home as his bride.

Dorothy Phillips did her best with the leading role but she was far more effective in her sophisticated city scenes than in the part of the little factory girl. The remainder of the cast was adequate.

A play of this sort will appeal to the type of audience that never tires of the familiar plots provided they are presented sympathetically.

A. G. S.

"THE FATAL RING"

"The Violet Diamond" and "The Crushing Walls," the First Two Episodes of the New Fifteen Chapter Serial, "The Fatal Ring." In Three and Two Parts Each Respectively. Written by Fred Jackson and George B. Seitz, featuring Pearl White. Produced by Astra. Under the Direction of George B. Seitz and Released by Pathe.

The Players.—Pearl White, Earle Fox, Ruby Hoffman, Warner Oland and Henry Geell.

POINTS OF INTEREST

A serial made by the house of serials, featuring Pearl White, who has a tremendous following in this class of picture.

It becomes necessary to utter a few truisms. A serial is supposed to develop con-

tinuous patronage. To do this it must contain a number of things: first, a story that holds the interest; second, a star that is popular; and lastly, action. "The Fatal Ring," judging from the first two episodes, fulfills all these rules.

The story that will run for fifteen weeks from the release date of July 2 contains a strong element of mystery and certainly a large amount of action. It concerns the attempt by a secret society to obtain a large diamond, which had been stolen from an Arabian temple, but is now in the possession of Pearl Standish, the richest girl in America. The secret order draws lots to see who is to accomplish the deed, the pleasant or unpleasant duty, as the case may be, falling on a young man by the name of Nicholas Knox. The initial chapters consist principally of the history of the stone and a chase after the setting from which it has been removed. The second episode creates sufficient stimulus to make spectators wish to see the third.

George B. Seitz has directed the commencement of the picture in such a manner as to indicate that he will so handle the subsequent material as to get all the possible entertaining value out of it. Some interesting situations are developed and they are worked out with a keen eye to the enjoyment of the spectator. Mr. Seitz has chosen his settings well and has held the speed of the action even.

Pearl White, who plays the role of Pearl Standish, needs no comment, which is almost the highest praise possible in itself, except to state that she, as usual, takes advantage of all the opportunities offered to do excellent work. Henry Geell makes a pleasing leading man and Warner Oland is again the fine villain.

If an exhibitor can get a house full of patrons to see the start of "The Fatal Ring," the ones who will not follow the serial thereafter will be in a minute minority if there are any at all. In drawing a full house for the introductory chapters the mention of Pearl White as the star and announcement that the serial is made by Pathe, which has become famous for this kind of film entertainment, should do the work.

F. T.

"THE BRAND OF SATAN"

Five-part drama by Jere F. Looney, featuring Montagu Love. Produced by Peerless Under the Direction of George Archambaud. Released by World.

The Players.—Gerda Holmes, Montagu Love, Nat Gross, J. Herbert Frank, Albert Hart, Evelyn Greeley, Emilie La Croix, Katherine Johnston.

POINTS OF INTEREST

An unusually thrilling story with a new twist given to a familiar theme. The dominating work of Montagu Love in a double role of much power.

The phenomena of dual personality is always a dramatic theme and the author of "The Brand of Satan" has given an ironic twist to the idea which is as thrilling as it is unexpected. The plot develops logically from a dramatic if rather brutal prologue through a series of Jekyll and Hyde complications which are untangled by a sensational but happy ending. The dual role is admirably adapted to the work of Montagu Love, who brings out the distinction between the upright and the fiendish personality with striking and powerful effect.

The story centers around a young district attorney who has resolved to bring to justice a notorious Apache known to the criminal world as "the stranger" because of his atrocious crimes. To his horror, he suddenly learns that he and "the stranger" are one and the same as the result of a hitherto unsuspected dual personality. His attempt to atone for his subconscious crimes and his restoration to normality through an operation brings to a happy conclusion a problem which seemed insoluble.

The general development of the story and the direction was fairly satisfactory, although the make-up of some of the characters and the faked exterior scenes left much to be desired.

Exhibitors may regard this as a play of unusual intensity fairly well presented and featuring Montagu Love in a novel and difficult role.

A. G. S.

(Continued on page 16)

THE FILMS REVIEWED

(Continued from preceding page.)

"BORROWED PLUMAGE"

Five-Part Drama by J. G. Hawks, Featuring Bessie Barriscale. Produced by Triangle Under the Direction of Raymond B. West.

The Players.—Bessie Barriscale, Arthur Maude, Dorcas Matthews, Barney Sherry, Wallace Worsley, Tod Burns.

POINTS OF INTEREST

Elaborate costumes, setting and general atmosphere of a Scotch castle in the sixteenth century. The vivacious personality of Bessie Barriscale in a captivating madcap role.

"Borrowed Plumage" is a rollicking romance of the days when pirates roamed the main, minutes were danced in Scotch ballrooms, and pretty scullery maids eloped with handsome rebels. It gives a most picturesque view of life in a sixteenth century castle, both upstairs and down, for the little heroine is a scullery maid who is forever aping the manners of the nobility and who is given a chance to masquerade as the mistress of the household when a threatened raid from pirates has stripped the village of its inhabitants. In this disguise she meets a handsome stranger, who proves to be none other than Paul Jones, and her rescue of the famous rebel from the hands of the redcoats and their subsequent elopement across the sea make up a very pretty and thrilling story of old time adventure.

Bessie Barriscale was a captivating young lady in her role of the kitchen maid and Tod Burns convulsed the audience as the scullery half-wit, Giles. The setting involves a number of remarkably beautiful marine views and a picturesque little village with its quaintly costumed inhabitants. This is excellent costume comedy with just enough thrills of real adventure to give it solidity and sustain the suspense.

A. G. S.

"THE LONE WOLF"

Detective Melodrama from the Novel by Louis Joseph Vance. Scenario by Geo. Edwards-Hall. Directed by Herbert Brenon. Featuring Hazel Dawn and Bert Lytell and Released by Selznick. Premiered at Broadway Theater, Sunday, Where It is Now Playing.

The Cast.—Hazel Dawn, Bert Lytell, Corinne Beck, Stephen Grattan, Alfred Hickman, Ben Graham, Robert Fisher, William Blay Hatch, Joseph Charles, William E. Shay, Edward Abeles, Florence Ashbrooke, Juliet Brenon.

POINTS OF INTEREST

The fine production of a sensational melodrama; the good acting and the fine setting.

This might be termed a sublimated melodrama. It is produced with the attention



HAZEL DAWN.
In "Lone Wolf"—Brenon.

to effects and the speed that characterizes the Brenon pictures, and at the same time it is the most lurid of yellow-back tales. Every possible melodramatic effect, old and new alike, has been employed, from the time-honored "papers" and "jewels" to the plans of a submarine destroyer and an aeroplane fight, pursued by a motorboat. In the hands of anyone but Herbert Brenon it would have been burlesque—even as it is it comes dangerously near the line. But it is good entertainment and should please any kind of audience. The unskillful will laugh and the judicious will not have time to grope—they will be too much interested in wondering what can possibly happen next.

Of course no one is going to suppose for a moment that Mr. Brenon considers this as a clever enough to know that by doing a thing better than the average, it is sure to pay. And he has not erred in this. It is melodrama of the worst at its best. There are some scenes that could be eliminated. Even the seasoned gallery god would prefer not to see a man having his throat cut. True the actual deed is omitted, but the convulsive movement of

NO CHANGE IN RENTAL POLICY OF THE VITAGRAPH

Additions to Productions Will Be Made on July 23 and Aug. 6

In answer to numerous inquiries from exhibitors in all sections of the United States, Greater Vitagraph-V.L.S.E. has issued a statement declaring that the rental policy of the corporation will remain exactly the same as it has been for several months past.

These inquiries, as explained in them, are caused by the change in policy of other distributing companies, and, as the exhibitors explain, these changes cause an upheaval that they are unable to overcome for weeks in their business.

In answer to the request of the exhibitors that the Greater Vitagraph-V.L.S.E. service be increased, the corporation, after working for several months has perfected its plan for a large increase in its service. This increase will start on July 23, and will further be increased on Aug. 6.

The July 23 increase will inaugurate the release of the unit of V.L.S.E. service to be known as "Favorite Film Features."

On Aug. 6, Greater Vitagraph will add another unit to its service consisting of the "Bobby Connelly Series," directed by Charles Seay. This unit consists of ten one-reel human interest "kid" stories, in which "Bobby" Connelly is starred, with a supporting cast consisting of three-year-old Aida Horton, Helen Connelly, "Bobby's" sister; Mabel Ballin, and "Bill" Shea, who has appeared in numerous pictures with "Bobby." A new series of "Big V." comedies will also be inaugurated on Aug. 6.

LOCAL PICTURE SEEN

DECATUR, ILL. (Special).—Nearly 2,500 people attended the three performances at the Avon Theater, June 14, to see "The Doings of the Duffs," a made-in-Decatur movie. The play had many marks of an amateur production, but was exceedingly enjoyable. The pictures were taken by the Combrant studios, a local firm. Three more reels of the story will soon be filmed.

PERCY S. EWING.

SHE IS ACCOMPLISHED

Lella Knapp Wyre, the new casting director of the Metro studios comes to her new position with far more mental equipment than is generally the case. She is a woman of diversified talents; a painter, a student of interior decoration, an authority on costumes, a costume designer, a scientific follower of human nature and above all, a practical woman.

ANOTHER PATHE SERIAL AND FOUR STARS

"The Hidden Hand" Will Have Doris Kenyon, Arline Pretty, Sheldon Lewis and Mahlon Hamilton in the Cast

Pathe has engaged Doris Kenyon to star in a new serial, "The Hidden Hand," and Arline Pretty, Sheldon Lewis and Mahlon Hamilton as featured players.

This is the first serial in which Miss Kenyon has appeared, but she has made a big screen name for herself in the features in which she has been starred by a number of prominent companies. Arline

the victim's legs is anything but agreeable. Then we can see no particular need of burlesquing the French Minister of War—it is in somewhat bad taste.

However, aside from these points, it is a fine production of its kind and well acted. The principals are excellent and active to a degree. Everyone else has a chance to be active too. In fact action of the strenuous variety is the essence of this picture. To tell the story of the mysterious "pack" against which the Lone Wolf fights; the search for the plans of the U-boat destroyer; the various escapes, murders, fights, robberies, more escapes, more robberies, etc., would be a hopeless task. It is all there and then some. The photography by J. Roy Hunt is fine with attendant lighting and camera effects. Mr. Brenon hasn't done melodrama since his old Imp days—but he must have been storing away situations ever since and has used them all in "The Lone Wolf." Some may say that the glorification of a crook is injurious to the morals of the young—but he reforms at the end and marries the girl detective—so why cavil? Anyway the picture is guaranteed to take your mind off the soaring price of foodstuffs and the bone dry question and that is worth something. Again, Mr. Brenon has entertained us—and maybe that is the principal function of the screen after all.

A. H. S.

FILMS CREATE A SENSATION

Through co-operation between Manager Aschman, of Pathe's Milwaukee office and the Whitehouse Theater, the two-reel special subject, "Our Fighting Forces," created a sensation.

The Whitehouse Theater, with a 50-foot front, has the biggest open lobby and the greatest number of lights of any theater in Milwaukee. This afforded a splendid opportunity for display. Manager Aschman got busy and secured from Naval and Military authorities stationed there a display for this lobby which included a 2,000-pound torpedo, several gatling guns, and the services of naval and marine guards.

THOMAS H. INCE TO PRODUCE FOR PARAMOUNT AND ARTCRAFT

Entire Organization Formed by Well-Known Director Is Concerned in Big Deal Which Goes Into Effect Immediately

—Headquarters in California

Arrangements were completed late last week between Thomas H. Ince, well-known director and producer, whose resignation from Triangle Film Corporation was reported two weeks ago, and the Famous Players-Lasky Corporation, whereby all Thomas H. Ince productions will henceforth be released by Artcraft and Paramount. This gigantic deal involves the entire Ince organization, which has long held the reputation of being one of the most highly organized units in the motion picture industry.

By the terms of the agreement, which was entered into with Mr. Ince by Adolph Zukor, Hiram Abrams and Walter E. Greene for Famous Players-Lasky, Paramount and Artcraft, respectively, all productions which Mr. Ince supervises personally will be released by Artcraft. This means that they will be grouped with productions starring Mary Pickford, Douglas Fairbanks, George M. Cohan, Geraldine Farrar and Elsie Ferguson, and that all other Thomas H. Ince productions will be released with the pictures starring Madame Petrova, Marguerite Clark, Pauline Frederick, Billie Burke, Lina Cavalieri, Vivian Martin, Julian Eltinge, Jack Pickford and Sessue Hayakawa. By this arrangement also Mr. Ince becomes associated with David W. Griffith and Cecil B. De Mille as individual producers for Artcraft.

California Headquarters

Mr. Ince will continue to make his producing headquarters in California and expects to return to the Coast in a very short time to begin active work on production under the new releasing arrangement.

"My association with the Famous Players-Lasky Corporation comes as the result of careful deliberation and of a painstaking study of motion picture conditions. I have kept much more closely in touch with market conditions than is the case with the average producer and I therefore speak with impartial authority when I say that the Famous Players-Lasky Corporation has evolved a distribution plan which is for the interests of producer, star and exhibitor," declared Mr. Ince in discussing his new affiliation.

Furthermore, my own inquiries of exhibitors, made while negotiations with the

concern were pending and after my resignation from Triangle, convinced me that Paramount and Artcraft had given the exhibitors just the method of distribution which they most desire. Frankly, I surveyed the field very deliberately before making any new alliance as I was in no hurry to make new connections. I have reached a point where a few dollars more or less do not mean as much to me as happiness in my business relations, and to know that my efforts for the industry are in sympathy with the most progressive and lasting policies.

A Bird's Eye View

"I therefore stood off in the corner as it were, and surveyed the motion picture business from a bird's-eye view, for the purpose of forming the most impartial opinion possible. When we are actually engaged in a business we cannot always judge it quite so clearly as a complete outsider. It was the outsider's viewpoint which I sought, plus that of the enlightened exhibitor. The result of my observation gave me no choice but to ally myself with Famous Players-Lasky."

Mr. Zukor paid a high compliment to Mr. Ince in the few brief remarks which he made concerning this important transaction.

"As a producer and as a man, Thomas Ince has always commanded my highest admiration and respect," declared Mr. Zukor. "There is an individuality stamped upon every one of his productions which gives it a flavor all its own. They are full of vitality and of real American manhood—the pictures with a punch which the red-blooded American likes to see. These elements have always been present in every Ince picture and that is why we proffered the tremendous facilities of our distributing organization to Mr. Ince, when we learned that he was free to make new distributing arrangements."

"The well-recognized genius of Mr. Ince will be untrammelled in the production of his pictures and he will have full rein over his own extremely efficient organization. We may therefore look to Mr. Ince for the best of which he is capable, with his exceptional personality and genius finding complete expression in every production that bears his name."

GENERAL FILM RAPIDLY INCREASING ITS OUTPUT

Short Features in Wide Variety Are Now Offered

With the promise of a 4-reel feature release each week to top off its present regular supply of shorter length features, General Film is well on its way to its recently predicted increase of product. The new product is being put on gradually, since the greatest of discrimination is being employed, but a product double what it was a few weeks ago is already in sight.

General Film will in a very short time have ready for release a group of not less than ten 4-reel dramatic subjects with popular stars in them, upon which the finishing touches are being placed in the laboratory. These will be marketed probably under the name of Sunset Features, to distinguish them from the many shorter length features with which the exhibitor and public are already familiar. General Manager Harold Bolster predicts that these will be hardly launched before there will be other additions of subjects different from the General Film product already being distributed.

Including the new product now on the way, General Film has a regular list rather formidable for bulk and noteworthy for consistent character.

WILL PASS CENSORS

"Come Through" Also Promises to Be Fine Proposition

"Come Through," George Bronson Howard's big screen drama, which has just closed its two weeks' run at the Broadway Theater, is expected to develop into one of the most popular state rights features that the Universal has ever issued.

On the day that the picture began its run, Stanley V. Mastbaum purchased exclusive rights for eastern Pennsylvania and New Jersey with the declaration that he expected to do a record business with the Howard story. The officials of the Universal Film Manufacturing Company are also considering propositions from other well known operators in this country and abroad. Special showings have been arranged for these buyers, following the Broadway engagement.

The National Board of Review have declared that the feature will get by every local board of censorship in the country without difficulty.

WEDDING BELLS

Myrtle Langford, well-known as the Girl Traveler and Lecturer, is to be married on Saturday, June 30, to Harry Nelson Tyler, a well-known architect of Massachusetts, connected with the engineering staff of the American Telephone and Telegraph Company.

Miss Langford is quite prominent on account of her talks to numerous Women's Clubs throughout the Middle West, and will be remembered by the motion picture "fans" for her articles on South America.

LITTLEFIELD JOINS COLORS

The first member of the Lasky studio organization to leave for France is Lucien Littlefield, the clever young juvenile and character actor. Littlefield departed recently for the East with the Pasadena Ambulance Corps which, after a brief training on the Atlantic Coast, will be sent to France.

NATIONAL ASSOCIATION NOMINATES MEN FOR DIRECTORS

Annual Meeting to Be Held in Chicago,
July 18

The National Association, which will hold its convention July 18 at Chicago, in the Princess Theater, has nominated candidates as directors from the various branches who will be elected at the annual session. The producers have nominated the following:

William A. Brady, World Film Corporation; D. W. Griffith, Artcraft Pictures Corporation; William L. Sherill, Frohman Amusement Corporation; Carl Laemmle, Universal Film Manufacturing Company; and Adolph Zukor, Famous Players-Lasky Corporation.

Distributors have nominated the following: J. A. Brest, Pathe Exchange, Inc.; Arthur S. Friend, Famous Players-Lasky Corporation; Walter W. Irwin, Vitagraph; V. L. S. E.; P. A. Powers, Universal Film Manufacturing Co.; and Richard A. Howland, Metro Pictures Corporation.

Supply and Equipment Branch—Donald J. Bell, Bell & Howell, Chicago; J. E. Brulout, Eastman Films; J. H. Hallberg, United Theater Equipment Corporation; Water J. Moore, H. C. Miner Lithographing Company; and J. F. Skerrett, Nicholas Power Co.

General Division—Paul Gulick, Universal Film Manufacturing Co.; Arthur James, Metro Pictures Corporation; William A. Johnston, Motion Picture News; Joseph P. Lee, States Rights Buyer; and Thomas G. Wiley, Novelty Slide Co.

There are thirty members on the Board of Directors of the National Association at the present time, one-third, or ten of whom are nominated by the Motion Picture Exhibitors' League of America.

MAYFAIR INITIAL PICTURE

Mayfair's first production, "Persuasive Peggy," is completed and M. A. Schiesinger, president of the company, is so impressed with the work done by Peggy Hyland, Mayfair's first star, that he has selected Director Charles J. Brabin to collaborate with Miss Hyland and the authoress, Marvane Thompson, on the cutting and titling, believing that they can obtain the best results because of their intimate knowledge of the story.

The plot concerns a young woman who has a fine philosophy of life. Following Maeterlinck's theory of the "Blue Bird," she does not seek happiness but waits until it comes to her. In her married life she is readily self-sacrificing, and as a result finds peace and contentment.

GET RIGHTS TO IVAN FILM

Negotiations were concluded this week between the Owl Features Company, of Chicago, and the Ivan Film Productions, under the terms of an agreement by which the Owl Features Company becomes exclusive distributor of the Ivan super-feature, "One Law for Both," in the State of Illinois and also southern Wisconsin. Phil Lewis, who came from Chicago especially to consummate this deal, remarked that in his opinion "One Law for Both" was one of the most remarkable box-office attractions he had ever seen.

Grace Cunard has received a most flattering offer to tour the country, but has not decided whether to take advantage of it or not. She would be sure of a rousing reception if she took a trip across the continent and she would have to take in Canada, where she is a prime favorite.

Earle Williams, directed by William Earle, or W. P. S., as he is known in the display sheets, has begun work on "Who Goes There?" a play from the novel by Robert W. Chambers.

STRONG FEATURES ANNOUNCED BY WM. FOX

All the Favorites of His Company Will Be Seen in New Films— Convention Is Held

William Fox, who recently returned from his California studios, announces plans for an auspicious twelve months of moving pictures beginning next September.

The Fox organization has in the last year created a distributing organization that encircles the globe. The Fox agencies are located in 27 cities of the United States, 6 in Canada, 6 in South America, 5 in Australia and the Far East, 10 in England, Ireland, Scotland and Wales, and offices in every other civilized country in the world.

"It is recognized in every foreign country that American films excel and have a world-wide appeal in theme, action and story," said Mr. Fox. "The American producers competing with the best brain and the wonderful scenic locations of France, Italy and other European countries, have defied all foreign competition."

"The war conditions have not permitted the foreign producers to stage as elaborately or expensively as we in this country, but I believe that the greatest imagination, biggest themes and most elaborate cinema creations, will continue to be staged by American producers for the future."

"For the season, 1917-18, I will present Annette Kellermann in a new sub-sea picture of which George Bronson Howard is the author. The director is John G. Adolfi. Scenes at the bottom of the ocean by means of a patented submarine apparatus will inaugurate a new angle of entertainment."

The assistance of the Smithsonian Institution of Washington and the British Museum are acknowledged in connection with Miss Kellermann's new film, also the co-operation of the United States Fisheries Commission. It will be shown in New York this Autumn.

"In response to a general demand throughout the country from Women's Clubs, editors, educators and others interested in the welfare of the young, I have staged a series of children's fairy tales."

"The first, 'Jack and the Beanstalk,' will be shown at a Broadway theater not later than September."

"William Farnum will appear at a Broadway Theater in 'The Conqueror,' which is the life story of Sam Houston, and depicts the early political life of the State of Texas."

He will also be seen in 'When a Man Sees Red,' by Larry Evans, and 'The Doctor,' by Ralph Connor, the Canadian author.

"Theda Bara will make her initial appearance on Broadway in a picture version of 'Cleopatra.'"

"The Honor System," dealing with American social conditions, will be shown in September throughout the United States.

"Among the authors whose works I will produce during the coming Fall, are George Scarborough, Larry Evans, Randolph Lewis, Adrian Johnson, George Bronson Howard, P. McGraw Willis, Rupert Hughes. During the coming season in new films there will appear under my direction, Virginia Pearson, George Walsh, Gladys Brockwell, Jane and Katherine Lee, Miriam Cooper, Valeska Suratt, June Caprice and others."

"Luclin Farnum, who has been absent from the screen as well as the speaking stage for the last ten months, will be seen in 'The Scarlet Pimpernel,' by Baroness D'Orcy, 'Durand of the Bad Lands,' by Matheile Heikes Justice, 'North of Fifty-Three,' by Bertrand Sinclair, and 'The Spy' by George Bronson Howard."

"R. A. Walsh has written and staged a remarkable American story, 'The Innocent Sinner.' In this play Miriam Cooper is the star. I will also stage a series of comedy pictures and farces."

"Details of the New York engagements of these films will be announced shortly, as well as the name of the Broadway theatres in which they will be presented."

Mr. Fox has completed arrangements with the British and French war offices, as well as the British Admiralty, for showing films to soldiers and sailors in the European war zones. He has also made a similar offer to the War and Navy departments at Washington.

The third annual convention of the Fox Film Corporation opened at the Hotel Biltmore Monday with an attendance comprising practically every branch manager in the United States, Canada, South America and Europe.

Three days was the extent of the convention, after which the delegates prepared to finish up the week in entertainment.

REPORT CHAPLIN SIGNS WITH FIRST NATIONAL

To Produce Eight Pictures for One
Million Dollars

A report has reached New York that Charles Chaplin, world-famous comedian, announced in Los Angeles that he had signed a contract to produce eight pictures in a year for the First National Exhibitors' Circuit, an organization consisting of some of the leading exhibitors of the country. Chaplin is now putting the finishing touches on his last production for the Mutual Film Corporation. When it is completed he will take a rest until Sept. 1.

By the terms of the new contract Chaplin is to receive a salary of \$1,000,000 and a \$75,000 bonus for merely placing his signature on the contract. This is probably the largest salary ever paid anybody in the world and surely the highest ever paid to an actor in the history of the amusement profession. The pictures are to be any length Chaplin desires and he is also to have a free hand in their production.

Under his Mutual contract Chaplin receives \$670,000 a year for twelve pictures, and recently this firm offered him \$1,000,000 for twelve pictures, but he turned down this proposition.

There are twenty-five members of the First National Exhibitors' Circuit, representing some of the best in the exhibiting business. Samuel L. Rothapel, of the Rialto Theater, New York, is the president. Each of the members of the circuit will be taxed a pro rata sum to pay Chaplin's salary, according to the district that they represent. The plans for the distribution of the Chaplin pictures are being made at a meeting of the circuit evidently in progress now in Chicago.

It is merely precaution that forbids the officials of the organization from confirming the report, but persons who know say that every detail has been cleared up. The official announcement of the Chaplin contract with the First National Exhibitors' Circuit may be expected this week.

JOINS RED STAR

No more logical assistant to Anita Baldwin in her first-aid-to-wounded-animals-on-the-battlefield cause could have been enlisted than Kathryn Williams. A lover of animals—and it is in this role that the world knows her well—she has entered into the work of the Red Star organization with all the energy and interest of which this active woman is capable. She has taken over the work of various committees of the Red Star organization and is planning a method of raising funds for the heroes, of whom nobody seems to think—the horses on which the man-heroes ride to war.

BRADY HEADS WAR ORGANIZATION OF FILM INDUSTRY

President Outlines His Wishes in This
Department

WASHINGTON, D. C. (Special).—William A. Brady, president of the National Association, has been asked by President Wilson to assume the responsibility for organizing the film industry for war service, in co-operation with the Committee on Public Information. Mr. Brady becomes chairman of a special Federal committee appointed by the President, and has pledged the patriotic support of the entire industry in America.

In a letter asking the service the President wrote:

"It is in my mind not only to bring the motion picture industry into fullest and most effective contact with the nation's needs, but to give some measure of official recognition to an increasingly important factor in the development of our national life. The film has come to rank as a very high medium for the dissemination of public intelligence, and since it speaks a universal language, it lends itself importantly to the presentation of America's plans and purposes."

"May I ask you, as chairman by my appointment, to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the Committee on Public Information, of which Mr. George Creel is chairman?"

"It is much to ask, but my knowledge of the patriotic service already rendered by you and your associates makes me count upon your generous acceptance."

HARRY LEONHARDT TO BE GOLDWYN'S WEST- ERN MANAGER

Former Fox Executive to Take Important
Position

Harry Leonhardt, who since the formation of the Fox Film Corporation, has been one of the powerful and able executives of that company, has joined Goldwyn Distributing Corporation as General Western Manager, and next week assumes jurisdiction over all of the Goldwyn branches and business in the Far West, beginning with Denver and including the Seattle, San Francisco and Los Angeles offices.

In signing Mr. Leonhardt Goldwyn brings into its organization one of the strongest personalities identified with motion picture salesmanship in the entire industry. He leaves the position of General Western Representative for William Fox to take up larger duties with this newer organization and starts at once on a tour of inspection of the territories under his direction. Goldwyn's branches and managers in the four zones of the Western division are: Denver, W. S. Rand; Los Angeles, G. C. Parsons; San Francisco, C. M. Simmons; Seattle, C. F. Hill.

SELIG MADE PRODUCTIONS

In a sketch of Marshall Neilan, recently published in *The Nation*, "The Prince Chap" and "The Country That God Forgot" were erroneously credited to the Lasky company instead of the Selig company.

George D. Baker, of the Metro staff of directors, has moved from the Sixty-seventh Street studio to the old Victor studio on Forty-third Street. Charles Hundt continues with him as his chief assistant and Joseph Sheldorfer remains as his cameraman.



SCENES FROM THE FORTHCOMING MAYFAIR PRODUCTION, "PERSUASIVE PEGGY," STARRING PEGGY HYLAND

LOOK FOR BIG SUCCESS WITH CASTLE FILMS

Pathe Anticipates Record-Breaking Demand for Series of Features with Noted Star

Unprecedented success is expected for Pathe's series of features starring Mrs. Vernon Castle, "the best known, best dressed, best advertised woman in the world," who is proving her right to Pathe's selection of her as one of the two greatest drawing cards on the screen.

An interesting incident in this connection occurred recently in the little town of Princeton, Ky., when the Mayor Theater ran the twelfth episode of "Pathe's A Young Lady of the City" who was following the serial was sick in bed, but when she recovered it was "Mrs. Castle Day," she got up out of bed and though hardly able to walk, went to the theater.

When a picture and a star will draw such people from their beds, they are some combination," says the manager of the theater.

While work is progressing speedily under the direction of George Fitzmaurice on Mrs. Castle's third Pathe feature, with Antonio Moreno in the leading man's part and John H. Gilmour supporting, Frank Crane is gathering his cast and setting locations for the fourth.

The first two Pathe Castle features have been completed and when shown privately to officials of the company, they were greeted enthusiastically. The third picture in which Mrs. Castle is now at work at her special Fort Lee studio, is a photodrama-tion by Philip Bartholomae of Carolyn Wells' best known and most widely read

book. It is a murder mystery story of thrills and fast action.

Advance information concerning the fourth feature is as follows:

It is a story of the Northwoods and the open country, written by Francis Lynde, the famous novelist, who has specialized in this sort of work.

It will be characterized by beautiful scenes, taken probably in the Adirondacks and a subtle mixing of pathos and humor with some "delicate" situations which arise from the marooning in the wilds of two young people of opposite sexes, utter strangers yet curiously drawn together by fate.

Further details of the story will be forthcoming later but this brief account will serve to indicate some slight part of its quality.

The scenario is now being prepared by Philip Bartholomae, whose success as a playwright is being duplicated as a scenario writer since he is the author of the new Gladys Hulette Gold Rooster Play, "The Cigarette Girl" which, under the direction of William Parka, is greeted as the little star's best picture. He also wrote Mrs. Castle's first feature.

The cast has not yet been chosen but it is expected that Antonio Moreno will again play opposite Mrs. Castle, this combination having proved so immensely satisfactory in those scenes of the third picture, which George Fitzmaurice has completed to date.

LEW FIELDS STARTS ON NEW ONE FOR WORLD

It is to Be a Screen Version of "The Corner Grocer"

Lew Fields is at work in the Peerless studio, Fort Lee, upon the second of the series of photoplays in which he is to appear for World-Pictures Brady-Made. This is a screen version of "The Corner Grocer," which is said to have had the longest New York run as a spoken comedy drama that ever.

"The Corner Grocer" was written and produced by Adolph Phillip, at the Germania Theater in New York, where its career continued for 1,007 performances, outdistancing "The Old Homestead," which held the record up to that time. This achievement was the more remarkable for the reason that the piece was played in a foreign language and could not appeal to anything like the entire populace.

From the offices of the world corporation also comes word that "When True Love Wins," the last of the series of French photoplays purchased by the Brady-International Service for the World-Pictures program, is about to be published. Susan Grandall, called "the sweetest girl in Europe," is the star of this play, and the cast also includes Albert Sargent, whose really remarkable acting attracted general attention in Sarah Bernhardt's "Moths of France" and Regina Badier's "Attenet."

GET SOUTHERN FRANCHISES

Saenger to Handle First National Films in Two States

Vicksburg, Miss. (Special).—The Saenger Amusement Company announces through the New Orleans Times-Picayune that E. V. Richards, general manager of the big syndicate had arranged for franchises for Louisiana and Mississippi, in the First National Exhibitors' Circuit. This means that this company will have the exclusive services of the most important productions offered by the larger manufacturers. The organization insures cooperation, presentation, standardization and progression in the motion picture world. The first production that will be shown here under the new arrangement will be the photoplay from Cohan & Harris' New York success, "On Trial." This is an American production made under the personal supervision of George Spoor and directed by James Young. Securing of this franchise for Louisiana and Mississippi is an important development in the local picture field. It will mean that the Saenger Amusement Company will have exclusive first run on practically all productions in which the famous screen stars are featured.

The Bijou Dream and the Alamo Theaters, the two popular playhouses of the Saenger Amusement Company, L. J. Pico, local manager, report good business. The stars were June 24-30, are Jack Pickford and Louise Hull in "Freckles"; Clara Kimball Young in "Marriage a la Carte"; Dorothy Phillips in "Flashlight"; Gladys Hulette in "Unconquered"; Harold Lockwood in "Haunted Palamas"; Charles Ray in "A Millionaire Vagrant"; Stuart Holmes in "The Broadway Sport." These playhouses are featuring the two serials, Ben Wilson in "The Voice on the Wire" and Mrs. Vernon Castle in "Pathe's A Young Lady of the City."

Director Badger has just finished a Key-stone comedy, "Whose Baby?" in which girls in athletic garb are the pictorial features.



JULIAN ELTINGE,
Famous Players-Lasky.

VITAGRAPH NEWS

On July 9, Greater Vitagraph will present Anita Stewart, the popular star in a George Randolph Chester and Lillian Chester drama of timely interest called, "The Message of the Mouse."

Paul Scardon, who has directed Harie Williams in some of Greater Vitagraph's most popular Blue Ribbon features, has a new star under his care—Harry Morey. Through a rearrangement of star combinations, Williams was placed under the management of William Earle and Morey, who has been featured with Alice Joyce in "Womanhood," "Within the Law," and other big productions, was turned over to Mr. Scardon.

Don Bartlett, formerly advertising manager for the Triangle Distributing Corporation, has joined the publicity department of Greater Vitagraph-V.L.S.E., taking the place of Gordon Lawrence, who has been transferred to the sales promotion department of the organization.

JOINS PARALTA FORCES

Lucille K. Younge has joined Bessie Barriscale's company and is playing Miss Merriweather in her support, in "Rose o' Paradise," now being produced at the Paralta studios in Hollywood.

ATTORNEY IN FILM FIELD

Edward Nelson with Sherman Elliott, Handling "The Crisis"

Announcement was made some time ago of the change of offices in the Sherman-Elliott Company, of Minneapolis, which is handling William N. Selig's masterpiece, "The Crisis," a picturization of Winston Churchill's world-famous novel of the same name.

Edward Nelson, the new president, makes another attorney to enter the motion picture field. Mr. Nelson has made a thorough and careful study of the motion picture business and has had practical experience with the buying and marketing of feature films.

David H. Beecher, the vice-president of Sherman-Elliott, Inc., is an investment banker and is heavily interested in many North Dakota banks. F. H. Peterson, the treasurer, is president of the Union State Bank, of Minneapolis. Both of the latter named gentlemen have been interested in some of the great film productions of the past few years.

CAR IS NAMED "THE GOLDWYN"

The executive officers of the Goldwyn Pictures Corporation have been notified by the secretary to J. S. Runnells, president of the Pullman Car Company, that the private car which will carry Mae Marsh to the National Convention of Exhibitors at Chicago, has been named "The Goldwyn." The Goldwyn Pictures Corporation is appreciative of the unusual distinction conferred upon it and congratulates the Pullman Company upon this initial step toward simplified-titling.

Mae Marsh, accompanied by her mother and sister, will leave for Chicago on Friday, July 13, on the Twentieth Century Limited. The opening of the Chicago convention is to be known as "Goldwyn-Mae Marsh Day" and the famous little star of "Intolerance" and "The Birth of a Nation" has been invited to meet the assembled exhibitors and Chicago public. When notified to this effect Miss Marsh exhibited more genuine alarm than ever she had "registered" before a camera.

FILMS TURTLE FIGHT

Director Edgar Jones has filmed the turtle fight, in the third episode of "The Twisted Thread," the new Balboa serial, depicting the services of a professional diver, Catalina Island, noted for its clear depth of sea water, was selected as the scene of the operations. The diver very obligingly located the haunts of a great sea turtle. He went down into the depths and tantalized the huge aquatic animal, until it showed fight, and with an equipment devised by the Balboa technical men the scene was perfectly filmed.

PARALTA STUDIOS BUSY

The Paralta studios at Hollywood are very lively spots these days. Beside the new indoor studio and other improvements, a new property storage house is being built, dimensions 100 x 125, and a new light diffusing system is being installed, laid out on original lines devised by Robert Brunton. At least two months more work will be required to make all the changes and erect the new structures planned by Vice-President Kane to bring the studios up to the standard of efficiency set by him.

UNIVERSAL CLAMBAKE

Much interest is being manifested in the big clambake and outing which will be held under the auspices of the Universal Club on Saturday afternoon, July 7, at Donnell's Grove, College Point.

This affair, which gives every evidence of being one of the jolliest frolics of the summer season, will be attended by friends as well as employees of the Universal Film Manufacturing Company.

Carl Laemmle, P. A. Powers and R. H. Cochrane will all be present as official hosts.

NEW HULETTE PICTURE

Gladys Hulette, who radiates optimism, laughter and sunshine in all her pictures, stars in the Pathe Gold Rooster play, "The Last of the Carnaby's," to be released July 22. In many respects this play is the most pretentious in which she has yet appeared, it being strongly dramatic, with many tense situations and that without depriving her of the kind of part in which she appears at her best, a part of innocence, sweetness and youth.

William Parka directed the picture, a fact which is a guarantee of its "atmosphere," attention to detail, and smoothness of narrative. Philip Bartholomae, the well-known playwright, wrote the story, which is in his best style.

"STRICTLY BUSINESS" READY

All the subtle humor of which O. Henry could boast is centered in the latest of his stories to be released through General Film in its series of twenty-two-reel Broadway Star Features by this noted author. In "Strictly Business," the platonic relations of a pair of vaudeville artists, who travel together in a successful sketch, but who appear off stage on purely formal terms, is made the background for a great dramatic climax—followed by the inimitable comedy anti-climax which O. Henry used with such galvanic effect in his short stories.

UNIVERSAL TO FIGHT MRS. HUMISTON'S SUIT

Case Is Unique in Film Annals and Should Prove Interesting

There is little doubt that the Universal Film Company will fight the suit of Mrs. Grace Humiston, who solved the Cruger case, and who now in her complaint alleges she was held up to ridicule by the use of her picture in films. She has sued for \$20,000 damages in the Supreme Court and also asks an injunction restraining the presentation of the picture in which she appeared.

An official of the company when questioned said that the attorneys of the Universal, Messrs. Stanchfield and Levy, of 120 Broadway, would handle the case. He added:

"This action on Mrs. Humiston's part seemed particularly odd to us inasmuch as we had been approached by representatives suggesting that she be starred in a serial. It would seem that she may have been ill-advised by someone. The pictures in which she appeared were a regular news reel such as the President and other people in the public eye appear in. It seems odd that she should object when they do not. In any case, if the newspapers print her pictures in connection with the story of her work, why should not we in our screen newspaper? It is probable our case will be conducted on this line and it should be interesting as it is, so far as I know, a unique question in the film business. It will be worth while to have it settled, if nothing more is accomplished."

In her affidavit Mrs. Humiston says she has practiced law for eight years and has been engaged in charitable and civic work. She adds she has gained a high standing and good reputation in the community.

Mrs. Humiston for some time, according to the affidavit, has been engaged in matters of a confidential nature which makes it necessary to be shielded from any disclosures in a public way. In any event the plaintiff is unwilling to have her photograph displayed without her consent.

NEW STATE RIGHT FILMS

Romaine Fielding has almost completed "For Liberty," Capt. Edwin Bower Hesser's patriotic story of the American Legion, the military part of which was made in Canada with the co-operation of leading officials. Mr. Fielding is now at the Lubin studios in Philadelphia, completing the interior scenes. The feature will be seven reels in length, and in it E. K. Lincoln is starred as the hero, a young American officer in the Canadian army. Mr. Fielding himself plays the heavy, and Barbara Castleton is the heroine.

"Alma, Where Do You Live?" should make one of the most popular releases ever offered on a state rights basis. Starring Ruth MacTammany and directed by Hal Clarendon, a really unusual superfeature is offered by the Newfields Producing Corporation, Ralph W. Horna, president, New York City.

Unusual publicity material has been devised for "The Land of the Rising Sun," the ten episode "Film Trip to Japan" now being released on state rights basis by the America-Japan Pictures Company, New York.

FROM AMERICAN STUDIOS

William Dietz, distinguished for his finished work in "Lonestar," an American Film production of last year, has returned to the Santa Barbara studios to appear in several productions planned for summer making.

"Lonestar," for by this sobriquet he is better known, before his screen success, coached the football team of the Washington State College to the national championship of 1915. He was one of the best athletes ever developed at Carlisle, the Indian school.

Water scenes in and out Los Angeles harbor were completed this week for "Betty and the Buccaneers," a future American Film feature, Juliette Day's cinema introduction.

Mary Miles Minter and company have returned to the American studios after a fortnight among the "big redwoods" near Santa Cruz, filming scenes for the forthcoming feature, "Melissa of the Hills."

NEW VITAGRAPHERS

In addition to the engagement of Miriam Fouché as leading woman for Harry Morey, Greater Vitagraph announces the acquisition of several other prominent players to its forces during the last week in one instance, an entirely new star combination has been created and a company organized to support the featured players.

Edward Earle, formerly with Metro, Frohman, Famous Players, Pathe and Edison productions, has been selected to head the company with Betty Howe, a returned Vitagrapher, and Arthur Donaldson, famed alike on the speaking stage and the screen, has been selected as their chief support. This trio and the company with them are under the direction of W. Wesley Ruggles, who until recently was little "Bobby" Connelly's director.

TRIANGLE STARS LOUISE GLAUM AND WILLIAM DESMOND JULY 8

Later Will Come Bessie Love and Enid Bennett in Features

Louise Glaum in "A Strange Transgressor" and William Desmond in "Time Locks and Diamonds" are featured on the Triangle program for the week of July 8.

As Lola Montrose in "A Strange Transgressor," directed by Reginald Barker from the story by J. G. Hawks and John Lynch, Miss Glaum gives a sympathetic delineation of a woman who has cared only for indolence and luxury until her maternal instinct causes her to make a great sacrifice for the life of her little son.

The star is supported by an exceptional cast of players, including J. Barney Sherry, May Girard, Colin Chase and Dorcas Matthews. The extraordinary gowns worn by Miss Glaum and the magnificent settings required by the story lends aesthetic qualities to the vigorous drama.

In "Time Locks and Diamonds" William Desmond appears as "Silver Jim" Farrell, a gentleman whose robberies have annoyed the police from New York to Rome. In order to raise money for a former associate, "Silver Jim" calmly removes a famous diamond necklace from under the eyes of its owners. This is his last theft, however, for he is taken voluntarily captive by a woman.

The play was pictured by J. G. Hawks from a story by John Lynch and was directed by Walter Edwards. A new leading woman, Gloria Hope, makes her entrance in two Triangle pictures as the sister of "Silver Jim." Others who have important roles are Robert McKim, Rowland Lee, Mildred Harris, George Beranger, Thomas Guise and Milton Ross.

Due to a change of schedule, "The Sawdust Ring," the widely heralded circus play starring Bessie Love, will be released the week of July 15 instead of July 29. This will mark the first appearance of the girl star since "Cheerful Givers," and is said to be the most elaborate production in which she has ever been featured. Enid Bennett in "The Mother Instinct" will be the other attraction on the program. Margery Wilson, who has been promoted to stardom, will appear in support of Miss Bennett.

TANGUAY CO. ORGANIZED

Eva Tanguay, as announced last week, is to appear as the star of a great Selznick-Pictures production.

The Eva Tanguay Film Corporation, organized by Harry Weber and Lewis J. Selznick, completed all preparations last week and began work Monday morning at the Selznick studio.

For as many years as stars have been in demand in moving pictures, Miss Tanguay has been besieged by producers with alluring offers, but she and her manager, Mr. Weber, have rejected all overtures until now.

FILM IS IN DEMAND

Following the private showing last week of "Who's Your Neighbor?" the seven-reel sociological cinema spectacle to exhibitors, state rights buyers and trade newspaper critics, the offices of the Master Drama Features, Inc., 1493 Broadway, New York, have received many bids for the screen drama.

"The interest manifested by state rights buyers and exhibitors in this, our first screen production, has exceeded our fondest expectations," said General Manager Herman Becker.

"IT HAPPENED TO ADELE" IS PATHE FEATURE

Program for July 15 Includes Gladys Leslie Film and Other Interesting Attractions

Gladys Leslie, "the girl with the million-dollar smile," in her second Gold Rooster play, episodes of "The Neglected Wife" and "The Fatal Ring" serials, and a two-reel Lonesome Luke comedy are features of Pathe's program for the week of July 15.

"It Happened to Adele" is the title of the Gold Rooster play starring Gladys Leslie produced by Thanhouser under the direction of Van Dyke Brooke and written by Agnes C. Johnston, author of "The Shine Girl," "Her New York" and other hits. The cast includes in addition to Gladys Leslie, Peggy Burke, Carey Hastings, Charlie Emerson, Justus Barnes, Clarine Seymour and Wayne Aray.

Pearl White stars in the second episode of "The Fatal Ring," called "The Crushing Wall." Thrill follows thrill in this chapter and "don't pick your own pocket" is the

advice which a prominent exhibitor, who hastened to book it, is giving to any who don't.

"A Veiled Intrigue" is the title of the tenth episode of "The Neglected Wife" serial in which Ruth Roland is the star. This is one of the strongest chapters yet in a serial with the success of which hot weather is not interfering in the least.

Lonesome Luke appears in "Stop! Luke! Listen!" a two-reel comedy produced by Rollin and directed by Hal Roach. It is greeted as a "thirty-minute-laugh" with Harold Lloyd supported by Harry Pollard, Bebe Daniels and Bud Jamison.

A Pathe scenic and educational split reel, entitled "Swede Waterways" and "Placer Goldmining," an international cartoon and scenic split reel and Hearst-Pathe News No. 58 and 59 complete the program.

CAVALIERI WILL BE PARAMOUNT STAR

Famous Singer and Noted Beauty Signs Contract for Year—Will Make Two Films

Paramount Pictures has added to its list of stars Lina Cavalieri, the internationally celebrated Italian operatic star and noted beauty, who has contracted to appear in productions of the Famous Players-Lasky Corporation exclusively for a period of one year. According to the agreement just entered into Mme. Cavalieri will star in two

Paramount pictures, one to be staged in September and the other in the Spring. This arrangement is made in order that the diva will not have to interrupt her triumphal operatic career as the star of the Chicago Opera company where she has been enjoying a tremendous personal success.

The acquisition of Mme. Cavalieri is an

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HART

Directed by George Archainbaud
Story by Jere F. Looney

extremely important one both for Paramount and its exhibitors because of the fact that she is one of the best known women in the professional world, her reputation being international and her beauty having been the source of almost endless newspaper and magazine comment for the past several years.

It is planned that Cavalieri will center her producing activities in the East, either at the Fort Lee or New York studio of the Famous Players-Lasky Corporation. Though both of her productions have already been

selected and are under course of preparation, the titles have not yet been chosen, and the announcement of the subjects will be deferred to a later date.

RAUCOURT WITH METRO

Jules Raucourt, the young Belgian actor, is working in "Rose of the Alley" at the Rolfe-Metro studio.

He characterizes a German youth of aristocracy, sent from the Wilhelmstrasse secret service office to America.

STUDIO FOR EL PASO

James Keane Is General Manager of Enterprise

El Paso, Tex. (Special).—El Paso is rapidly developing into a moving picture producing center. Announcement was made recently that the incorporation of a new company, "Pasograph, Inc.," had been completed, a studio site had been started and all arrangements made for the production of a great seven-reel feature film.

Pasograph, Incorporated, has been organized in El Paso and incorporated under the laws of the State of Texas. The entire capital has been fully issued and paid in by the organizers and active production on the first picture already under way. A modest producing plant located at Myrtle and Willow Avenue is being built as a temporary quarters, which, however, will be expanded to meet the requirements of the company. All this has been quietly done under the legal direction of Harris Walthal, of the firm of Walthal and Gamble, of this city. The lease for the property was negotiated through the real estate firm of N. G. Buchos and Company.

The company has been organized for the definite purpose of making a seven-reel, seven thousand foot feature photoplay, the subject of which is, for the time being, withheld, but which is said to be a momentous one, dealing with a tremendously important phase of the present war.

The officers of the company are: Nat P. Wilson, president, a well known mining operator of this section; James Keane, vice-president and general manager, a moving picture producer of wide reputation; E. A. Keane, secretary and business manager, an experienced newspaper and publicity man; Harris Walthal, legal advisor and director of the corporation. One of the local banks will be selected as the depository of the company's funds and will be requested to act as treasurer.

ON LOCAL SCREENS

STRAND.

As an attraction extraordinary, Manager Ediel of the Strand Theater presents the new Mary Pickford picture, "The Little American," conceded to be one of the greatest patriotic messages ever seen on the motion picture screen. Miss Pickford portrays a particularly fitting characterization in the title role. Presenting a story of especial timely theme by Cecil B. DeMille and Jeanie Macpherson, this production, it is promised, will bring home most effectively conditions involving the present great war. Victor Moore, the popular comedian, is seen in his latest farce, entitled "Oh, Pop." A patriotic picture, featuring James Montgomery Flagg, the famous American artist, painting recruiting posters, is also shown, and a scenic study is given projecting water sports in Hawaii, in which the inhabitants, who are expert swimmers, display their ability in surf riding. The Topical Review contains the latest American and European news pictures.

RIALTO.

Mae Murray, society dancer and screen favorite, appears at the Rialto this week in a modern romantic comedy called "At First Sight." This is a lighthearted, light-hearted story, written by George Middleton and prepared for the screen as a Famous Players-Paramount production. Miss Murray appears as a highly modern young woman, some of whose athletic performances entitle her to recognition as a sort of "feminine Fairbanks."

To encourage its patrons in singing the words of our national airs when played in the theater, the Rialto distributes souvenir song books during the week.

Huge glaciers, reindeer herds, and glimpses of Eskimo life are seen in a new series of animate photographs recently secured in Alaska. As a novelty number, Henry Herbert, of Sir Herbert Beerbohm Tree's company, offers Mark Antony's oration over the body of Julius Caesar, with special scenic effects. Mr. and Mrs. Sidney Drew present their latest domestic entanglement, "The Matchmaker," a comedy of the superior sort with which they are identified. The Animated Magazine, edited by Mr. Rothaefel, brings the thrilling events of the world before the eyes of the audience and completes an excellent warm-weather bill.

DAZEY QUILTS LASKY

Charles T. Dasey has severed his connection with the Lasky Scenario Department and has moved his trunks, typewriter and himself from Hollywood to Santa Barbara and will henceforth write for the American Film Company. His son Frank will collaborate with Mr. Dasey, who has become famous through his plays, "In Old Kentucky" and "Home Folks," before he began writing for the screen. His latest picture successes are "Manhattan Madness," starring Douglas Fairbanks, "Wolf Lowry," with William E. Hart, "The Flower of Faith," International, "The Three Tests," Astra, and "His American Wife," Apollo.

Hot weather is not interfering with the popularity of "The Neglected Wife," the latest Pathe serial, founded on the stories "The Journal of the Neglected Wife" and "The Woman Alone," by Mabel Herbert Usher. Reports from all over the country show that audiences are interested in this vital problem of domestic life.

MARJORIE RAMBEAU HEADS MUTUAL PROGRAM

"Mary Moreland" Screened from Popular Novel—Other Features on July 9 List

Marjorie Rambeau in a screen version of "Mary Moreland," a novel by Marie Van Vorst, is the feature of Mutual's schedule for July 9.

"Mary Moreland" is the sixth of Miss Rambeau's productions for Mutual. Miss Rambeau has repeated her success before the footlights during her brief career on the screen. "Mary Moreland" follows "The Dazzling Miss Davison," "The Mirror," "The Debt," "Motherhood" and "The Greater Woman," a series in which exhibitors have found high box-office value.

The supporting cast included Robert Elliott, who has played opposite Miss Rambeau in her Powell-Mutual productions and who formerly supported Margaret Livingston, Gene LaMoth, Augusta Burmeister, Fraser Tarbutt and Edna M. Holland. The picture was produced under the direction of Frank Powell at the studios of the Frank Powell Producing Corporation, College Point, L. I.

"The Trap" is the title of the fourteenth installment of "The Railroad Raiders," Mutual-Signal photoplay, released July 9. Helen Holmes, playing the leading role, makes a daring leap from a moving train, crossing a viaduct, into a river and rescues

the hero. Miss Holmes' exploits in "The Railroad Raiders" have been the most sensational of her sensational screen career.

George Ovey's Horsley-Mutual one-reel comedy, "Jerry at the Waldorf," is scheduled for release July 12. Jerry beats his board bill, and gets into a fashionable hotel, where his experiences in hunting a bath-room create wild commotion and eventually land Jerry in jail.

Hawaiian atmosphere has been introduced into the LaSalle comedy, "When Lulu Danced the Hula," on the Mutual schedule for July 10. Grass begirded Hawaiian girls take a conspicuous part in the one-reel laugh provoker.

Mutual Tours, released July 10, show Havana, capital of Cuba; Aigues, Mortes, a city of the Crusades, and picture a trip up the Nile. Reel Life, the one-reel magazine, released July 12, contains the following subjects: "A Submarine of the Past," "A Square Deal for the Baby," "Whale Meat," "Camp Fire Signal Girls," "A Hasty Pudding," "Professional Etiquette" and animated drawings from life. The Mutual weekly released July 11 carries the latest news of the world.

"FATTY" ARBUCKLE VISITS THE STRAND

Paramount Comedian Causes Much Excitement in Press Department of Theater by His Call

The floor of the Strand Theater trembled and shook Sunday afternoon last, as if beneath the tread of an approaching army. Scout J. Victor Wilson, knowing that the house was already filled to capacity and anticipating trouble, buckled on the trusty old Colt that he had worn down in Cuba, back in 1897, and strolled leisurely out into the lobby with his Corona under his arm—in case a story should develop as well as a riot.

Then the Wilsonian features were broadened into a grin of welcome as the Doctor-Press Agent discovered the source of the disturbance to be none other than "Fatty" Arbuckle coming to see himself in his latest Paramount comedy "The Rough House." "Fatty" hastened to explain that he did not really come to bask in the light of his celluloid glory but that he was bringing a friend to see the show. A rapid flank movement by the House Surgeon-Publicity Director revealed a life-sized man who had hitherto been completely concealed behind the Arbuckle ramparts. He proved to be an old friend of "Fatty," who had been on the road with the robust comedian but had settled down to the safer occupation of professional aviation.

The astute Publicity Director-Resident Physician of the Strand, scenting possibilities for relieving various local editorial

boards of the responsibility of filling white space in their respective media, found three seats for Arbuckle and his friend and repaired to the inner sanctum of the theater and notified Manager Ediel that "Fatty" Arbuckle was positively appearing simultaneously in two portions of his theater and that if the lights were suddenly thrown on the audience would receive a double treat with no extra charge whatever.

So Manager Ediel picked up one of the fifteen telephones on his desk and said a few short, crisp words into the transmitter thereof, with the result that when the lights were flashed up, the chief of the ushers walked down the aisle innocently chanting the name of Arbuckle. Mid the groaning of sorely taxed seats, the huge form of the comedian surged into view and "Fatty" was led up the aisle with an accompaniment of "Oh, you Fatty!" "Isn't he perfectly enormous!" and other remarks punctuated by handclapping.

The comedian and his satellite, who had been in total eclipse during this procedure, were then conducted to Manager Ediel's office for a brief chat during which the chair on which Arbuckle sat was propped up by the crafty Medico-Publicist aforementioned with books filled with strong and virile press clippings.

CABANNE ENTHUSIASTIC OVER U. S. ARMY

All Anxious to Go to France, Says Director, After Visit to Fort Totten, Where He Made Scenes

William Christy Cabanne, author and director of Metro's forthcoming patriotic wonderplay "The Blacker," recently spent two days at Fort Totten getting scenes for that picture.

"The American army is the melting pot of armies," said the well-known director upon his return, "and believe me when those 3,000 men who are training at Fort Totten are turned loose on the Germans the Kaiser's men will know that they are fighting. I saw at Fort Totten, a first sergeant, a big, powerful Swede who could hardly speak English. But how that man could drill men! Next to him stood an Italian, a man over six feet, broad shouldered, big muscled, with a face that expressed determination. A third sergeant, and one assigned to assist me in taking the scenes for 'The Blacker,' was a native of Poland, who had been in the United States but a short time. He was a military man from the top of his head to the tips of his

toes. And there were other nationalities there, many of them. They were either members of the New York Engineers force, recently recruited, or had been in the regular army before war was declared. It made no difference which was the case, I did not see or talk to a man who was not anxious to go to France, and what is a better indication of the final outcome of the war, there was not a man who did not believe that the sooner he got to the front the quicker the war would be over.

"If any man doubts that the young men of the United States who are fasting liberty for the first time in this generation, who have been held down in Europe before they came here, are not anxious to do their bit for the cause of universal liberty, let him get permission from the government to visit Fort Totten. There at the melting pot of armies he will see a sight that will help him to understand that it will soon be 'America Awake' on the Western front."

CONVEYING THE "MOOD" BY THE SETTING

One of the Problems of the Film Art Director Discussed by W. H. Cotton of Goldwyn

"Thousands of dollars invested in scenario setting mean nothing unless there is conveyed the spirit of the action," says William H. Cotton, who with Hugo Ballin and Everett Shinn, compose the Goldwyn Pictures art directorate.

"In the play, adapted from a Basil King story, in which Jane Cowl will make her first appearance under the Goldwyn banner, there is a death scene. An old lady, rich and lonely, dies. She has lived the life of a recluse. Personality always is reflected by one's room. Show me a woman's room with many pictures, books and souvenirs, and I will show you a woman whose life is active. Show me a room, indifferently decorated, or not at all, and I will show you an owner whose life is empty.

"The character in the death scene was of the latter type. It was necessary that her bed-chamber should be no less austere than herself. The effect was obtained by

magnitude and severity in decoration. In a large, old-fashioned bedroom, with high ceilings, colonial windows and a fire-place, there was placed an antiquated bedroom set. The furnishings, small by comparison with the room, gave an effect of loneliness that was emphasized by a lack of decoration. It was a bleak, cold room; a perfect reflection of the personality that had expired within it.

"In another part of the studio Mae Marsh was working upon a scene that pictured youth and warmth. Her room was small and tastefully decorated. It was littered with odds and ends. It was a gay, youthful room and it smiled at you as ingeniously as its occupant.

"It is in the ability to make this scenic setting convey the mood of his play or personality that the art director is valuable. He goes far toward the spanning the gulf caused by lack of dialogue."

McDERMOTT TO DIRECT

Will Stage Fairbanks Films Under Emerson

John McDermott, who has been recently selected to direct Douglas Fairbanks, under the supervision of General Director John Emerson, is one of the youngest motion picture directors in the business. He was born in Ogden, Utah, in 1895, which place he left as soon as he was able to move alone. Most of his time has been spent in New York City, where he was associated with the Ziegfeld enterprises and Keith vaudeville.

LIVE IN ATMOSPHERE OF CHARACTER, JACK SHERRILL'S IDEA

Frohman Star Prepares for Fistic Work in New Role

"Live in the atmosphere of the character to be played" has evidently become the motto of Jack Sherrill, the popular Frohman Amusement Corporation juvenile star. For the past three weeks, since the completion of his enacting of the leading juvenile role in the Author's Film Corporation's production of Otto Hauerbach's sensational Broadway play, "The Silent Witness," young Sherrill has been hard at work under the tutelage of a prominent ex-lightweight champion of the padded ring, putting himself in shape for the lead which he will play in a coming Frohman super-production.

The part to be played by Jack Sherrill calls for some extraordinary athletic stunts, for which the young actor is especially well equipped through the training and success of his college life, he having been a member of his track and baseball team, earning his letters in both branches of sport, and still holding several interscholastic championships in sprints and middle distance running.

It is, however, for the success of the prize-fighting scenes, in the new play, that young Sherrill is now priming himself, and consequently each morning finds him pounding the lanes about the outskirts of the city with his trainer and associate—each night finds him in close attention at some ring-side—and it rumored that the mysterious "Dixie Dandy," whose shifty left put one "Battling" Dunn along the knockout route a night or two since somewhere in Jersey, was none other than the self same Jack Sherrill.

MARY PICKFORD IS THANKED BY S. F. MAYOR

Liberty Loan Committee Also Expresses Appreciation of Her Work

The Mayor, as well as the Liberty Loan Committee of San Francisco recently announced that the \$43,000,000 appropriation for the sale of Liberty Bonds had been reached and that Mary Pickford was largely instrumental in obtaining the \$11,000,000 shortage which threatened them. At Frisco's big Auditorium this amount was subscribed when a final big mass meeting, at which "Our Mary" acted as the guest of honor, took place.

In a letter to the Artercraft star Mayor James Rolph, Jr., said: "Your presence at the big Liberty Loan Mass Meeting at the Auditorium on Wednesday night and the simple, sincere and convincing message that you there delivered to the people of San Francisco, were so deeply appreciated by all who had to do with the collection of San Francisco's quota of the Liberty Loan, that I, as Mayor, wish to thank you for what you did and to tell you that you will always receive the welcome of a true friend when you come to San Francisco."

"The thousands at the Auditorium knew that your heart was back of every word that you said, and your words were more far-reaching than you may have realized. Members of the Liberty Loan Committee here join me in this expression of thanks to you for your participation in our patriotic demonstration."

Miss Pickford was appearing in "The Little American," the great patriotic picture, near San Francisco, when she was approached by the Liberty Bonds Committee to help them. She gladly consented.

ANOTHER LASKY STAGE

The tremendous production schedule which has been laid out by the Famous Players-Lasky Corporation in its preparation of Artercraft and Paramount photoplays for release under the new "Star Series Selective Booking" has rendered necessary the erection of still another new stage at the Lasky studio in Hollywood. For the last two years the work of increasing the productive capacities of the studio has been going on almost ceaselessly either in the form of building new stages and administrative buildings or in the remodeling of those which form part of the original equipment of the plant. The Lasky yard itself has been more than doubled in area and Mr. Lasky's ranch outside of Hollywood is continuously being put into service for many big spectacular scenes.

HAPPENINGS ON THE PACIFIC COAST

News of New Productions, Movements of Players and General Notes on Matters in Filmland

By MABEL CONDON

LOS ANGELES, CAL. (Special).—Filmdom was seen en masse, as it were, on the night of June 27 at Levy's Tavern at Watts. The occasion was the Movie Military Benefit for Company B, Corps of Engineers. The advertising pages of the souvenir program gave evidence of the substantial money help given the soldier boys by the folk of filmland, and the latter also provided the evening's entertainment, with Charlie Murray as ringmaster, as usual. Captain James Irvine, of Company B, was given an instance of particular hustle by the boys of his company who went forth and solicited the program advertising. Crane Wilbur, Wallace Reid and Charles Murray were among the entertainers.

Incidentally, Clarke Irvine, publisher of the *Screamer*, was mistaken by many for the Captain Irvine interested in the military benefit, and Clarke was kept busy for several days refusing donations and recruits to his country's cause.

Ward Going East.

Though Fannie Ward had already arranged for transportation to New York City, it was thought for several days after her resignation from the Lasky Company that the differences between the company and Miss Ward might be adjusted. The present outlook is that Miss Ward will continue her arrangements, which will probably put her in New York within a very short time. She has made no plans for future activities, though several offers have been made her. Jack Dean, her husband will accompany her East.

The La Salle Film Company has begun the first of its new series of one-reel comedies under the management of M. de la Parelle. Mildred Davis, a society girl of Seattle, is being featured in the La Salle comedies. Miss Davis is exceptionally pretty. Others in the company are James Otto, Mary Mead and Mattie Conolly.

Walcamp Injured

Marie Walcamp is at the hospital, as the result of injuries received when she fell from the limb of a tree while working in the Jacques Jaccard-Universal serial.

Ruth Roland spent a week in Los Angeles, and is now en route to New York to work in one picture, after which she plans to again return west to appear opposite Milton Sills in a seven-reel feature.

Anna Little seems to be glad to again be in the film colony in Southern California. She is working opposite Harold Lockwood in Fred Balshofer's newest Yorke-Metro feature.

Norman Kaiser plays opposite Bessie Barriscale in the Paralta's first Barriscale feature, "Rose of Paradise." Howard Hickman also has a leading role, and others in the cast are Lucille Young, Edith Chapman, and, by no means least in importance, David Hartford. Mr. Hartford alternates acting with his work as production manager of the Paralta organization.

George Periolat is cast as heavy in the William Russell feature, "The Pagan," written by Harvey Gates, and now under production by Edward Sloman at the American Studio.

Chester B. Clapp, whose name has meant a great deal to the scenario end of the motion picture industry, is quietly filling an important position over at the Fox Studio. He is Director Raoul A. Walsh's personal scenario adviser, and Mr. Clapp is responsible for the stories now being directed by Mr. Walsh and which feature Miriam Cooper.

Gall Kane came down to Los Angeles last week for scenes in an American feature being directed by Henry King. Lou Cody plays opposite Miss Kane.

A wide hunt has been under way, for the last ten days, for a suitable light-comedy vehicle for Margarita Fischer.

Maude-Crawley Company

Arthur Maude heads a new company incorporated under the name "Eagle Company." Negotiations are under way for the securing of a man star for the first of the State Rights features which Mr. Maude is planning to make. The story is a six-reel one and was written by Constance Crawley and Mr. Maude.

Willard Louis, who has been working in Fox five-reel dramas, is hereafter to be featured as the funny fat man of Foxfilm comedies, under the direction of Charles Parrott.

The Helen Holmes Company is well along with its first episode of the new Signal-Mutual serial, "The Lost Express." Frederick Balfour Bennett, a magazine and newspaper contributor of both east and west, wrote the serial. It has a railroad background, and the supporting cast comprises Leo D. Maloney, Thomas G. Lingham, William Brunton, W. A. Behrens and Andrew Waldron. Robert Phelps and S. A. Sues are the cinematographers at work on this serial.

Leighton Passes Away

Daniel Leighton, thirty-seven years old, responded to the call of "taps" on June 20 at Universal City. Mr. Leighton was making up for a role in the serial film, "The Grey Ghost," when heart failure made his demise an instant one. He is survived by a widow and one child.

Colonel J. E. Brady, manager of the

manuscript department at Universal City, has appointed J. Grubb Alexander as scenario editor.

Marcia Moore is "the cigarette girl" of Universal City. The name is contrary to Marcia's activity, as the latter has to do with her interest in an anti-smoking campaign among the actors. Miss Moore collecting the money that might have been spent for cigarettes and turning it over to the tobacco fund for the boys in the concentration camps.

Hoffman Builds New Stage

Three months ago, Lasky's studio manager, Milton E. Hoffman, and Pacific Coast business manager of Paramount activities, Frank E. Garbutt, congratulated themselves on having a plant at the Lasky Studio that would not need addition for at least a year to come. But now carpenters are at work on a new stage, 200x80 feet. It will be equipped with the electrical telephoning devices and will be devoted to the production of Artercraft features.

"Wally" Reid Junior

The week's most important arrival was William Wallace Reid, Jr., son of Dorothy Davenport and Wallace Reid. The boy weighed ten pounds and, 'tis said, has already proved his athletic tendencies in various ways. There not only is rejoicing at the Reid home but also among the many friends of the popular "Wally" and Dorothy.

Lottie Pickford is an addition to the Lasky stock company.

Frank Reicher has completed the new Vivian Martin picture, in which Paul Willis played opposite her, at the Morocco Studio.

Allen Seeks Studio

E. H. Allen is on the lookout for a studio for Thomas H. Ince. Several sites, accompanied by special inducements, are under consideration by Mr. Allen.

Betty Compson, Ethel Lynn and Margaret Gibson are the girls who are helping to make Christie Comedies famous.

Crane Wilbur has three five-reel pictures completed for early release on the Art-Dramas program.

Billie Rhodes, under her real name, Levitt Fulgham, is seeking a divorce from Guy Fulgham. "The girl with the baby stare" is the way the Los Angeles dailies spoke of this little star of Harry Caulfield's.

Fire Serial Scenes

William Duncan burned a western street one night last week at the Vitaphone Studio, and people attracted by the conflagration came from all directions to be in at the burning of the Vitaphone plant, as they supposed. Somebody who happened to see a Keystone director among the onlookers, brought a moment of consternation to Studio Manager W. S. Smith by announcing that a comedy drama was trained on Mr. Duncan's big dramatic scene. The burning will be a feature of the "Hearts of Flame" serial directed by Mr. Duncan.

Mary H. O'Connor "postcards" from Mt. Lowe that she is up on that two-thousand-foot elevation with not a scenario idea in sight, and doesn't want it, fortunately.

Al Vosburgh is the "Captain Sunlight" of Cyrus Townsend Brady's story of that name, which is being made into a five-reel production by the Vitaphone Company.

Baby Gloria Joy, of the Balboa company, has just completed a new feature directed by Robert Emminger. A particularly big scene in this story was that of a brilliant masque ball, in which many society girls of Long Beach took part.

Just in Time

In the midst of Sherwood MacDonald's direction of a wedding scene in Jackie Saunders' newest picture, a sealed package arrived for Jackie. Coincidence had been at work, as the package contained a generous portion of the wedding cake that had figured a few days previous at the wedding of Jackie's brother in Philadelphia.

Lee Arthur is at work upon a new story in which Jackie Saunders will be featured upon her return from several weeks in Honolulu.

Douglas Fairbanks has a brand new yacht, for which he invites a submission of names.

Lasky Has Portrait Painter

Stiles Dickenson, portrait painter, has been given a studio on the Lasky lot, and here, for the next several weeks, he will busy himself with painting the portraits of the various Lasky-Morocco stars. He has already completed those of Wallace Reid and Vivian Martin. Mary Pickford, Julian Eltinge and Geraldine Farrar are next in order for Dickenson portraits.

Baby Marie Osborne is said to play her own mother in the third Lasallida Film Company picture, "Baby Pulls the Strings."

Mary MacLaren's first picture at the Horsley Studio has been completed under Thomas Rickett's direction. Frederick B. Bennett adapted the story, "A Daughter of the Well Dressed Poor," from his own book of that title.

General Manager Norman Manning of the David Horsley Studios is again seen about town in the green-and-white car that, as

DISTRICT COURT OF THE UNITED STATES
SOUTHERN DISTRICT OF NEW YORK

CLARA KIMBALL YOUNG FILM CORPORATION

Plaintiff

against

CLARA KIMBALL YOUNG

Defendant

NOTICE TO PRODUCERS, DISTRIBUTORS and EXHIBITORS

We have commenced suit against Clara Kimball Young in the United States District Court for an injunction to restrain her from violating the contract which binds her to render services exclusively to us until September 1, 1921. We are advised by eminent counsel that our right to such an injunction is clear.

We, and we alone, control the exclusive services of Clara Kimball Young. Any one dealing with Clara Kimball Young other than through us or Lewis J. Selznick Enterprises, Inc., the authorized distributor of Clara Kimball Young pictures, will do so at his peril, and will be held strictly liable for so doing.

CLARA KIMBALL YOUNG FILM CORPORATION

LEWIS J. SELZNICK,

President

yet, has had no equal among even the classiest of filmland's roadsters.
Popular Neal Burns is at work at the Horsley Studios, with Gertrude Selby playing opposite him.

MARY PICKFORD AIDS
DESERVING CAUSE
IN SAN JOSEAppears in Person and Packs Theater—
Makes a Speech

SAN JOSE, CAL. (Special).—Mary Pickford, who, with her company, has been at work on the exteriors for "Rebecca of Sunnybrook Farm," near San Jose Cal., appeared in person at the Turner and Dahlgren Theater De Luxe, during the run of "The Romance of the Redwoods," for the benefit of the Home of Benevolence at San Jose, an orphanage which is the pet charity of the smart set there.

Needless to state, every available bit of space in the theater, which seats 1400, was occupied, while the street in front of the theater was a great, solid mass of humanity. The children of the orphanage occupied seats on the stage and were accorded special attention by the little star.

Miss Pickford was accompanied by her mother, her director, Marshall Neilan, and Charles Ogle, Margery Daw, Miss South and Miss Kelsey of her company, and her scenario writer, Frances Marion. Her appearance was greeted with a veritable storm of applause. When it had subsided sufficiently "Our Mary" said:

"I'm very happy to meet you and I am terribly scared. It is much easier to face the camera than you all." Speaking briefly of her work near San Jose, she bowed her exit, throwing kisses to the children on the stage.

In speaking of her "appearances in person" later on to a group of newspaper writers, including *The Mission's* representative, Miss Pickford stated that the strain of such an undertaking "takes ten years off my life." And it is no cause for wonder in view of the fact that the San Jose audience literally douglasfairbanked its way over the footlights in order to touch the "hem of her garment." Women held their babies up to Miss Pickford, begging her to lay hands on the child, that it might tell the tale to posterity. They crowded about her, surged in upon her and almost carried her off her feet. It was indeed a nerve-wrecking experience for "America's sweetheart"—this "paying the price" for popularity. Through it all, however, she remained the same sweet, even-tempered

girl the world knows on the perpendicular stage.

During the course of Miss Pickford's work on location near San Jose, Marshall Neilan told a coterie of writers that he considers Mary Pickford the "Bernhardt of the screen." He believes the people will not permit her to retire, however much she may desire to do so. Children who love her will want to see her on the screen as they grow older, new generations taking their places, will find her a favorite, and her popularity will remain standard. Many Pacific Coast "fans" are of the same opinion.

FRANCES ROBINSON.

MARGUERITE LEARNS TO
BOXPagilistic Expert Teaches Miss Clark
Gentle Art

The cry for realism in the staging of photoplay productions has its remarkable dilemmas for the stars and for motion picture directors. Fancy the inward feelings with which Marguerite Clark and Director Joseph Kaufman read that portion of the script of Finero's "The Amazona," which details a boxing bout between two of the girls in the story, when they began to make preliminary studies for the staging of this forthcoming Paramount picture.

The best way in which to accomplish that desideratum was to engage a real pugilist to supervise the proceedings. Mr. Kaufman talked the matter over with Albert S. Kaufman, manager of the Famous Players studio, whose membership in the City Athletic Club pointed to him as a logical advisor. The studio manager promptly suggested the engagement of Jack Denning, well-known prizefighter with whom he had become acquainted in the gymnasium of the Club.

MAYFAIR FILM CORPORATION

announces now the cutting and tiling and
preparation for the trade presentation of

Persuasive Peggy

Date of showing to be announced presently

MAYFAIR FILM CORPORATION

M. A. SCHLESINGER, President

10 WALL STREET NEW YORK

LAST CALL FOR COPY

Monday, July 9, Noon

CONVENTION NUMBER

of the

DRAMATIC MIRROR

will be the

JULY 14th ISSUE

Circulated on Saturday, July 14, at the Convention. An Issue that Every Delegate and Exhibitor will Take Home with Him and Preserve

THE DRAMATIC MIRROR

1493 Broadway

New York, N. Y.

THANHOUSER'S VIEWS, ON VALUE OF FILMS TO LIBRARIES, ARE VINDICATED

His Answer to Attack by Editress of Paper for Librarians Brings Support

A few weeks ago the trade press printed an interview with Edwin Thanhouse in reply to an attack on motion pictures by the editress of a publication for public librarians. In this story Mr. Thanhouse made the rather revolutionary statement that the anti-pictures views of the particular editress were not shared by many of the class she was assumed to represent—the library workers of the country.

Startling confirmation of Mr. Thanhouse's counter-claim comes to the Mirror in letters written by the Thanhouse Film Corporation by prominent librarians.

George F. Bowman, Librarian of the Public Library of the District of Columbia, says: "Our Chief of Circulation reports that the exhibition in the moving picture theaters of the film of any story such as 'Hamans', 'Pickwick Papers', 'David Copperfield' and 'Vicar of Wakefield' always increases the demand for the books."

"Unquestionably the presentation on the motion screen of a well-known book creates an instant demand on public libraries for the book itself," says P. B. Wright, Librarian of the Kansas City Public Library, Kansas City, Mo., "and so long as only worthy books are shown libraries benefit thereby."

Librarian Arthur E. Bostwick, of the St. Louis Public Library, St. Louis, Mo., is even more emphatic in his support of Mr. Thanhouse's views. He states: "I beg to say that you are quite right in your view that films based on the plots of books stimulate the circulation of those books in the Public Library. This is the case whether the books represented are good or bad. We occasionally have a demand stimulated by motion pictures for books that we do not place on our shelves, but the demand is the same when the book happens to be 'David Copperfield' or 'Les Miserables.' I am fully in accord with the statement of Edwin Thanhouse as enclosed in your letter. It is my own opinion that these films are very much more interesting and effective when they are taken amid the actual scenes depicted in the book, as was the case in the recent English film of 'David Copperfield.' I should suggest, therefore, that producers should use more American standards and select those with a view of making the picture at the actual place in which the scene of the book is laid."

Open to Conviction

Mrs. Mary C. Spencer, State Librarian, Michigan State Library, Lansing, Mich., is

not so positive in her opinion, but seems open to conviction if the films placed are of "the right kind." She says: "The placing on the stage of the legitimate drama does stimulate the request for books on the play. The truth of the matter is, so few films by great artists are shown here that the audiences are not composed of the representative people; I have no doubt if we could have the right kind of plays shown we would have more demand for the books."

William F. Yust, Librarian of the Rochester Public Library, of Rochester, N. Y., declares: "Pictures do stimulate the circulation of books, but unfortunately a demand is sometimes created by them for the less desirable stories. You will be interested to know that the stimulus thus given to reading is not confined to the particular story shown, but extends to other works by the same author. All of which shows a wonderful opportunity, and with it a corresponding responsibility."

Co-operative Measure

The statement of E. W. Miller, Librarian of the Free Public Library of Jersey City, N. J., reveals that his library has compiled a special card index of books that have been adapted to films. "The experience of the Jersey City Public Library," he writes, "has been that the presentation of motion pictures made from books usually results in a marked increase in the use of such books, particularly when they are presented in the better class of theaters. The increased interest in the books so presented varies greatly, but on the whole it is of considerable importance. In this connection it may interest you to know that we have compiled a card index of novels and stories that have been produced in motion pictures. This now covers 350 titles, and is being added to all the time. Two instalments of this list have been printed and are enclosed herewith."

Case is Urged

Herbert S. Hirshberg, Librarian of the Toledo Public Library, Toledo, Ohio, agrees with the Thanhouse view, but makes a plea for care in film adaptations. "We do feel the effect of the presentation of the films," he states. "It is always interesting to see how a classic has been adapted. Some adaptations are excellent and portray the spirit of the original, others give an entirely false idea and

destroy the value of the book. Film producers should, I believe, use special care not to permit poor productions or adaptations of great works of literature. In their desire to produce popular films they often lose sight of their obvious duty in this respect. When good books are well filmed the producer is performing a real service in advertising and stimulating demand for the book. We also find that when poor books not included in our library collection are pictured we frequently have requests for them, and have difficulty in satisfying the applicant for the lurid tale with one of better quality and one truer to life."

John H. Leets, Director of the Carnegie Library of Pittsburgh, Pa., says: "Our experience proves beyond question that the adaptation of a standard book stimulates interest in that work."

The view of Robert K. Shaw, Librarian of the Free Public Library of Worcester, Mass., shows the same emphasis, and says: "There can be no doubt that the production of practically any book-film stimulates interest in that book among public library patrons. The great interest of librarians in this matter, I believe, would be to urge upon managers and film producers the desirability of making films from the very best books which could be found. As you say very truly in your statement, this is not at all a question of the age of the book, but of its character."

Stimulate Book Demand

Walter L. Brown, Librarian of the Buffalo Public Library, Buffalo, N. Y., writes: "Motion picture films illustrating such books as you mention stimulate the demand for the books. This has been particularly noticeable in the branch libraries, the demand coming from people in the neighborhood who had seen the films in the schools."

Paul M. Paine, Librarian of the Syracuse Public Library, Syracuse, N. Y., speaks of the popularizing by pictures of works of fiction. He says: "Film adaptations of works of fiction very greatly stimulate the reading of such books here in this library. Such classic tales of adventure as Jules Verne's show considerable increase in popularity whenever the picture of the story is shown in Syracuse."

Mr. Thanhouse concludes: "If agitators in all sections of the country knew how well entrenched the pictures are with this most careful and influential class, the librarians, a lot of reckless agitation against pictures would never get started."

LOGICAL THRILLS IN NEW PATHE SERIAL

"Fatal Ring" Consistent Although Full of Novelities

Logical thrills and "stunts" are among the noteworthy characteristics of "The Fatal Ring," Pathe's new serial, featuring Pearl White and released July 8. An exhibitor of note commented upon this fact when he saw the first three reels of the new serial.

This exhibitor, like thousands of others throughout the country, has played many of the Pathe serials. He always is ready to book the new Pathe serials, but had held in mind the comments of his patrons on serials in general. Pathe has always been a consistent stickler on thrills in serials but always logical thrills which grow out of the story. These were successfully achieved by the director co-operating with the author.

The thrills and stunts in "The Fatal Ring" are logical and are an outgrowth of the story itself. As the heroine of "The Iron Claw," "The Perils of Pauline," "The Exploits of Elaine," and "Pearl of the Army," Pearl White has pleased millions. It is safe to say that exhibitors booking "The Fatal Ring" will experience no let up of business during the hot summer months. Pearl White will hold them.

In addition to her name, her fame, and her excellent work, there are in the cast with her, Warner Oland, who made a great name for himself in his portrayal of Baron Huroki in "Patria"; Ruby Holman, well-known and well-liked by motion picture audiences; Henry Geell, Earle Fox, and others.

HOW TO HOLD 'EM

"Neglected Wife" Serial Being Solved by Public

"Feed the brute."
"Keep your husband guessing."
"Don't let him go out nights."
"Keep him interested in you, even though you have to be a vampire to do it."
These are a few of the recipes for winning back a husband which have been culled from the thousands of letters received by the Pathe Exchange in the contest on "The Neglected Wife" serial.

Pathe offered \$2,000 in prizes for the best answers on "How to Win Back a Husband," based on the problem of "The Neglected Wife," and that this is one of the most popular contests ever conducted by a motion picture company has been demonstrated by the large number of letters received from every section of the country and from men and women in every walk of life. Style and literary ability will not be considered in awarding the prizes. A statistician in the Pathe Exchange has figured that the number of letters on this problem will be well over the three-quarters of a million mark before the contest closes August 12.

ABOUT FAMOUS PLAYERS

Marguerite Clark, who possesses among other distinctions the honor of being the only motion picture star who does not drive her own car, is now busily at work mastering the intricacies of the gear shaft. The Famous Players-Paramount star is going to drive a taxicab in her next picture and Director J. Searle Dawley insisted that she practice with her own car rather than saddle the company with indemnities for seven or eight hundred wrecked drivers.

Thomas Meighan, the inter-studio leading man, has again been selected to play opposite Billie Burke in her second Paramount picture, "The Land of Promise," an adaptation of W. Somerset Maugham's play. Mr. Meighan was Miss Burke's leading man in her first Paramount picture, "The Mysterious Miss Terry," being transferred to the role, which he assumed after playing opposite Pauline Frederick in a number of her pictures.

Some time ago automobile row rocked and swayed to the news that Pauline Frederick had purchased a mile-green Peerless roadster as the first sign of Spring. Miss Frederick, having possessed the roadster for a few weeks, characteristically tired of it and sent it to the shop to be painted a khaki tan. In the meanwhile, in order that she could get from Thence to Thither in an irreducible minimum of time, the Famous Players-Paramount star purchased a specially built racing Simplex, which is positively guaranteed to make one hundred miles an hour on the lowest discoverable gear. Incidentally, when the Frederick wheel alights upon the cut-out, the noise of the recent British bombardment at Messines fades into pale pink insignificance.

SOME NEW LASKY NEWS

Fannie Ward and her company have departed from the Lasky studio for the Mexican border in order to film scenes for Miss Ward's next production which is being staged under the direction of George Melford. Harrison Ford, James Crux, James Neil, Henry Woodward, Jack Dean, Jane Wolf, Edyth Chapman and Lottie Pickford are in the supporting cast.

Sessue Hayakawa, the noted Lasky-Paramount Japanese star, is now at work under the direction of William C. De Mille. Raymond Hutton, Tom Forman, Walter Long, Mabel Van Buren and Lehua Waipahu-Margaret Loomis are in the cast. Lehua Waipahu will be remembered as the charming Hawaiian girl who played opposite Mr. Hayakawa in "The Bottle Imp" and who changed her name to Margaret Loomis in order to permit the American people to discuss her more freely without imperilling their tongues.

Wallace Reid, Lasky-Paramount star, having been granted a two-weeks' leave from the studio, accepted the invitation of Oliver Kerlein of the Kinema Theater in Fresno to be his guest. With him Wally took Kenneth McGaffey, the studio official, steam siren. Whether General Manager Cecil B. De Mille suspected a conspiracy between the star and publicist or was fearful lest little Wally be lost in the great city is not known, but the fact remains that he was summoned back for a new Paramount picture two days after he left the studio.

NEW FREDERICK PICTURE

"The Love That Lives," a drama by Scudder Middleton, has been completed by the Famous Players studio with Pauline Frederick in the stellar role, and will be released by Paramount on July 8. The picture, which shows Pauline Frederick in the novel role of a scrub woman, was produced under the direction of Robert G. Vignola who has directed several of Miss Frederick's previous Paramount pictures. Though Miss Frederick has played a number of roles that are distinct characterizations, such as Bella Donna, Zaza and Sapho, this is by far the most remarkable character study which she has ever been called upon to present.

Among those in support of Miss Frederick are John Sainpolis, Pat O'Mally, Joseph Carroll and Violet Palmer. It was during the taking of the last named scenes at the Fort Lee studio of the Famous Players-Lasky Corporation that Miss Frederick was nearly suffocated and O'Mally and Miss Palmer suffered extremely from the intense heat of the actual air which was built for the incident.

TESTS STUDIO SUITE

In the southeast wing of the big Goldwyn pictures studios at Fort Lee, there has been built a five-room apartment with bath. In any large American city such an apartment would be leased for \$2,400 a year and would be considered a find. In the present instance no rent is paid nor solicited. The apartment, completely furnished from kitchen to drawing room, is the scenic set for one of Madge Kennedy's Goldwyn pictures.

The practicability of the suite was put to test last week when the Kennedy company worked until three o'clock in the morning to complete the necessary scenes. Miss Kennedy decided to make a night of it at Fort Lee and slept in the bed she had been acting in. She also had her cold tub in the morning.

William Russell enlisted in the farm army the other day. Took a day off, went into the hills back of Santa Barbara, purchased a ranch, steeds for boys at the front and meat for the women in the kitchen. "Town acreage outgrown," Billy explains. "Thought I'd expend a little and incidentally do my bit."



Author and
Associate Producer
of
Half a Thousand
Comedies

HAMPTON DEL RUTH
Editor and Production Manager

Keystone Studios
Third
Successful Term
Will
Expire August



AROUND THE TABLE

THE shades of evening were falling around Camp Nemo in the wilds of Long Island and the little coterie of friends sat upon the veranda smoking in the twilight.

"This here view," remarked the Truculent Poet, "makes me feel romantic like. It reminds me of the story of Pete Milne's first love affair. He was my bo's'n then on the *Purdy* and we was carryin' hides from the stockyards at Chicago to a port on Lake Michigan. Pete came aboard one evinin' lookin' so glum I asked him what ailed him, anyhow. Pete looked at me mournful-like:

"Gee," he says, 'ain't them waves party'.

"What waves? I asked. I thought he'd been drinkin', seein' as how he never talked sentimental gush.

"They reminds me of her hair—all ripply like," he went on. Then I twigg'd his meanin'. Love! Well, he finally unbosomed himself. Bless you—she was a waitress in a waterfront beanery and she'd been serving him while he was ashore with a few extra beans, knowin' no doubt that the way to a man's heart is through his stomach.

"But she ran away yesterday with the cook," he finished finally, the tears a-coursin' down his cheeks. It took me three days to get him into trim again. You never see such a cove. But at last he came to me an' says, says he:

"Skipper," he says, "I reckon I was three sheets in the wind and the fourth one flappin' when I went dotty over that bit of calico. I got another in B—, what has her beat a mile for looks—she's clerk in a sody fountain."

"Pete was allus like that—never constant; a regular butterscotch as the feller says, sicked in from flower to flower."

The Poet paused and gazed meditatively across the verdant meadows tinged with purple and rose in the last rays of the dying sun.

"I see," remarked the Gentle Critic. "That Arthur Ashley of World, is said to have been put to death more times on the screen than any villain in the business."

"Screen villains," observed the Poet, "dies and screen vampires dyes—an' there

you are." But no one laughed and he relapsed into silence.

"Screen comedians begin early," said the Orator, apropos of nothing in particular. "Patty Arbuckle started making folks laugh, they say, when he was three weeks old, taking first prize at a baby show."

"That's nothin'," remarked the Poet. "When I was a child of two weeks I started making poetry."

They threw a large fish that had been captured that day in a nearby creek and it took the Truculent one amidstships, whereupon he gave vent to a series of derogatory comments which will not bear repetition.

"Jane Cowl," said the Man in the Corner, "hates to be photographed, according to Goldwyn. Now she has had to stand for being 'shot' for 120,000 reproductions of herself. Wonder if she'll get used to it?"

"You can get used to anything in time," answered the Poet. "I used to take it hard when artists allus wanted to make sketches of me—they said I was a 'type.' But I got so I didn't mind."

"Now," retorted the Critic, "I know where the cartoon films originated."

"The Fox publicity man handed me a laugh the other day," remarked the Critic "with the following bit. I cut it out because I think I know whom he referred to:

He read the following: "Shortly after the Government became more stringent in its requirements for admission to the Naval Reserve, one of Broadway's well-known photoplay critics applied to the authorities for a place in the 'mosquito fleet.'"

"After a brief preliminary examination, the officer in charge found that the man's sailing had been limited to the Hudson River ferry and Bear Mountain excursions."

"Sorry," he said, "but you've got to have marine experience."

"I've had it, Captain," said the critic, proudly. "I reviewed 'A Daughter of the Gods.'"

"I'll bet," declared the Poet, "it was Tom Kennedy he meant."

"NARRATIVE-SCULPTURE" HER NAME FOR PICTURES

Maxine Elliott, of Goldwyn, Tells What She Has Learned of the Art

Maxine Elliott, international beauty and star in Goldwyn pictures, in a recent interview defines motion picture drama as a mixture of sculpture and narrative art. Miss Elliott has completed her second Goldwyn picture, and both of these plays, her first appearance upon the screen, are scheduled to be released in the Fall.

"I have given no little study to the science of the silent drama since I have become a part of it," says Miss Elliott, "and I have arrived at the conclusion that the definition which best fits cinematography is that it is narrative-sculpture, which I am aware is somewhat of a paradox."

"I agree with Vachel Lindsay that artistically the screen drama may be regarded as moving sculpture and thematically I believe Clayton Hamilton is correct in his assertion that, excepting writing, the motion picture drama is the only medium of genuine narration. Why then should it not be considered as narrative-sculpture?"

"Robert Louis Stevenson would undoubtedly have been the greatest of all scenario writers. He was possessed of the mental wanderlust, a faculty for gathering his characters from the ends of the earth and making this plot action cover vast distance that would have been the despair of the stage and the joy of the motion picture

director. Many of Stevenson's works are classics of narrative style, 'Treasure Island' foremost among them. Stevenson required elbow room and breathing space for his characters and he found the stage of his time too confined. It is in this elasticity of scenic plot that the motion picture drama offers its greatest inducement to the rising writer. His audience does not have to visualize anything that happens 'off stage.' It is shown them."

"The better type of motion picture is the highest form of moving sculpture because there is pictured actually the human form with its muscular flexes. The so-called spectacle plays are nothing less than animated pictures with definite sculptural values. The quality of 'roundness' in photography which has been carried to a tangible stage in the Goldwyn studios has contributed still further to this impression by offering a measure of bas-relief, something that heretofore has been only indifferently perfected."

"It is for the very reason that motion picture drama supplies the two elements of sculpture and narration, that cannot possibly be approximated by any other art, that the screen play will endure as a distinctive science and art. I believe the hyphenated term, narrative-sculpture, precisely covers the case."

SMELL OF SAWDUST LURES HIM

Charles M. Seay, who has just been appointed a Vitaphone director in charge of Little Bobby Connelly, confesses that he is a man with an ambition. He wants to be in a circus. He doesn't care in what capacity, although he would prefer to be an owner.

He almost succeeded in being a circus man once. At least, he felt like one. He was directing Yale Boss in a circus picture

and took advantage of the opportunity to strut around a lot, a big cigar in his mouth, pretending that he owned the show. He must have looked the part, because everybody on the lot came to him with their questions and troubles.

Mr. Seay is one of the best directors of children in the film business and his success is due largely to the fact that he is pretty much of a "kid" himself and quickly wins their affection. He will handle Bobby Connelly in the last six pictures of the Bobby series.

BEN WILSON

Startling Announcement!

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BURTON KING

DIRECTING

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CHESTER BARNETT

IN

THE SUBMARINE EYE
THE PUBLIC BE DAMNED

BESSIE LEARN

CURRENT RELEASE—FAMOUS PLAYERS

With Billie Burke in "The Mysterious Miss Terry"

HENRY KING

DIRECTING—GAIL KANE

AMERICAN FILM MFG. CO.

SANTA BARBARA, CALIF.

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ADELE LANE

Address care DRAMATIC MIRROR.

Edward Jose

TO DIRECT SERIAL

Carroll Flemming, general stage director of the Hippodrome, has resigned as director general of the Feature Film Company, to devote his time to the direction of a serial. Four stars have been selected for the leading roles, and work is already begun on the serial. It will be released through one of the prominent companies this Fall.

Mr. Flemming is well known for his excellent direction of "The Iron Claw," the Pathe serial, starring Pearl White, which was released last Summer.

PATRIOTISM FEATURE OF PENNSYLVANIA CONVENTION

Slides to Be Displayed Freely—Important Topics Discussed

PHILADELPHIA, Pa. (Special). — Split reels, feature films, first runs, comedy rights, serials, and current news programs were talked about in this big hot city last week on every corner where two or three men congregated just as if these odd terms were as familiar to the public as some of those Russian fortresses. For the Sixth Annual Convention of the Pennsylvania Motion Pictures Exhibitors' League was held here and discussions were not limited to the four walls of the meeting room. Every angle of the motion picture game was taken up and the meeting closed in a true patriotic style, the members unanimously offering to the government of the United States permission to display without cost in all the motion picture houses throughout the state, patriotic slides to encourage enlisting.

The convention proper—for the amusement feature was separate from the business—was formally opened by the president, J. W. Salmer of Pittsburgh on Monday, June 25. Addresses of welcome were delivered by E. J. Cattell for Mayor Smith, and John O'Donnell, president of Philadelphia local Exhibitors' League. In his annual report, President Salmer treated these subjects most pertinent to the motion picture industry in the state, being particularly severe in his strictures on the notorious State Board of Censors.

"Ella Paxson Oberholzer knows nothing about motion pictures," he said. "He has gone about the state telling women's clubs that any one who laughs at Charlie Chaplin is mentally deficient. The public wants to be amused. It is the best censor of motion pictures. Producers and exhibitors are not afraid to trust the masses. But we have a law administered by a man and a woman who absolutely are not in touch with human sentiments, and as a result the penalty has fallen on the exhibitors."

President Salmer, after referring to the splendid growth of the industry, making it in the past six years the fifth largest in the United States, protested against the frequent legislation restricting the producing and exhibiting of films and the more recent agitation for taxation, which has "added taxes and costs imposed upon us nothing short of ruinous."

Bills Protested

While the convention was in session, resolutions were passed protesting against the two offending bills then up in the legislature, one prohibiting children under sixteen from attending moving picture theaters and the other imposing a tax of one cent a foot on all films produced. It was pointed out that children are natural movie fans and are bound to see their favorite films, even if it means adopting a parent for a few hours, thus forming undesirable acquaintanceships which might throw children in the way of kidnappers, white slavers, etc. As the legislature was still in session, secretary C. H. Goodwin immediately wired to Harrisburg the unanimous action of the state society relative to these measures and both bills were defeated.

Censorship Appointment

While the convention was in session the question of the appointment of a successor to Louis J. Breitinger on the State Board of Censors also came up, and the opinion was expressed that the Governor should appoint a man in sympathy with motion pictures. Just as the convention was closing, word came down from Harrisburg of the appointment of Frank R. Shattuck, a Philadelphia lawyer.

Big Paramount Contract

Aside from the censorship appointment, the chief topic of discussion was the signing of a \$300,000 contract between the Paramount Famous Players Exchange and F. G. Wison Nirdlinger of this city, which will give him the first run of Paramount pictures in his nine theaters. This is the first big contract signed under the new policy of the Paramount recently announced in the Mirror. The announcement caused more than a ripple in this city, as so far the Paramount first releases have been controlled by Stanley V. Mastbaum of the Stanley Company, who on the strength of this and other valuable contracts, has built up a large booking company, and a big following of exhibitors known as the Stanley Exhibitors' League. Mr. Mastbaum had no comment to make so far on the Paramount announcement, but will give out a statement shortly.

Amusement Features

But the business program was not the only end of the convention. The committee in charge consisting of S. Amsterdam, A. E. Altman, J. O'Donnell, S. B. Blatt, B. Shindler and C. H. Goodwin arranged for some exposition. Attractive booths in the exposition hall by all the big film exchanges made the background very effective, while a tastefully decorated grill, good eats, cooling drinks, some music made the hot nights pass very swiftly and gave the visiting delegates and wives something to remember about Philadelphia's hospitality.

Film "fans" of high and low degree to the number of 10,000 gathered to rub elbows with the men and women of the screen. They danced with Violet Mesereau, admired her pretty sister, Claire, Little Midge Evans was the observed of all observers. Carlisle Blackwell, the leading

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT

FAMOUS PLAYERS

The Little Boy Scout. Ann Pennington. June 28.
At First Sight. Mae Murray. July 2.
The Love that Lives. Pauline Frederick. July 9.
The Long Trail. Lou Tellegen. July 23.

LASKY

The Inner Shrine. Margaret Livingston. June 14.
Her Strange Wedding. Fannie Ward. June 25.
Forbidden Paths. Vivian Martin and Seaside Hayakawa. July 12.
What Money Can't Buy. Pickford. Huff. Roberts. July 16.
The Squall. Man's Son. Wallace Reid. Anita King. July 26.
The Crystal Gazer. Fannie Ward. July 30.

MOROSCO

Big Timber. Kathryn Williams and Wallace Reid. July 5.
Cook of Canyon Camp. Morosco. George Beban. July 19.

PALLAS

A Roadside Impresario. George Beban. June 18.
Heir of the Ages. House Peters. June 21.

GREATER VITAGRAPH

The Maelstrom. Earl Williams. Dorothy Kelly. June 18.
A Son of the Hills. Belle Bruce. Antonio Moreno. June 26.
Caste. Perry Hyland. Sir John Hare. July 2.
The Message of the Mouse. Anita Stewart. July 9.
The Stolen Treat. Earle Williams. Corinne Griffith. July 16.
Richard, the Braven. Alice Joyce. Harry Morey.
By Right of Possession. Mary Anderson. Antonio Moreno. July 30.

PATHE GOLD ROOSTER

THANHOUSER

Fires of Youth. Frederick Warde. June 17.
The Woman in White. Florence La Badie. July 1.
It Happened to Adele. Gladys Leslie. Wayne Arey. July 15.

ASTRA

Blind Men's Luck. Mollie King. Earle Foxe. July 10.
The Last of the Carnabys. Gladys Hulette. July 22.

LASALIDA

When Baby Forrot. Baby Marie Osborne. June 24.

BLUEBIRD

A Doll's House. Dorothy Phillips. June 11.
Fires of Rebellion. Dorothy Phillips. July 2.
The Car of Chance. Franklin Farnum. Brownie Vernon. July 9.
The Rescue. Dorothy Phillips. July 23.
The Little Terror. Violet Mercereau. July 30.

BRADY-WORLD

The Stolen Paradise. Ethel Clayton. June 18.
The Divorce Game. Alice Bray. June 25.
The Price of Pride. Carlyle Blackwell. June 25.
The Brand of Satan. Montague Love. July 9.
The Beloved Adventure. Kitty Gordon. July 16.
The Self-Made Widow. Alice Brady. July 23.
The Iron Ring. Arthur Ashley. July 30.

TRIANGLE

Madcap Madge. Olive Thomas. June 24.
The Flame of the Yukon. Dorothy Dalton. July 1.
Hater of Men. Beanie Barriscale. July 1.
A Strange Transgressor. Louise Glau. July 8.
Time Locks and Diamonds. William Desmond. July 5.
A Successful Failure. Jack

man, was there, and also Harvey Knowles, a World Film director. Just as a sort of novelty a pre-release of Knowles', featuring the two stars—"Price of Pride"—was shown. The party continued every night of the convention. The Mesereau sisters told fortunes from the palms for the Red Cross Fund; the Vitagraph was represented by Billy Dunne and Marion Fouche; and Pathe by Pearl White; Metro by Edith Storey, Violet Dana and Emmy Wehlen; in fact, many other film stars were there, but your correspondent is a suburbanite and the last Oak Lane train prevented meeting them all.

FIRST "FOURSQUARE"

George Backer, president of the George Backer Film Corporation, is starting on his first Foursquare super-state-rights picture, which will be released through M. H. Hoffman, Inc. Those who know say it will be one of the great photoplays of the year.

DEVERAUX

Winifred Allen. Douglas Fairbanks. June 24.
The Mother Instinct. Edith Bennett. July 13.
Sudden Jim. Charles Ray. July 22.
In Slumberland. Theima Slater. Georgia Stone. July 23.
The Food Gamblers. Wilfred Lucas. Eida Miller. July 29.
The Sawdust Ring. Beasie Love. July 29.

K. E. S. E.

EDISON

The Ghost of Old Morro. Mabel Trunnelle. Robert Conness. June 25.

ESSANAY

Land of Long Shadows. Jack Gardner. June 18.
The Man Who Was Afraid. Bryant Washburn. July 2.
Ravage Boss. Jack Gardner. July 16.
The Golden Idiot. July 23.

METRO

The Belle of the Season. Emmy Wehlen. June 9.
The Greatest Power. Ethel Barrymore. June 25.
The Rose of the Allee. Mary Miles Minter. July 30.

YORKE

The Haunted Pajamas. Harold Lockwood. June 11.
The Secret Spring. Harold Lockwood. July 16.

METRO PICTURES CORP.

The Greatest Power. Ethel Barrymore. June 18.
Aladdin's Other Lamp. Viola Dana. June 25.
The Will of the Wisp. Mabel Taliaferro. July 9.
The Trail of the Shadow. Emmy Wehlen. July 2.
The Belle of the Season. Emmy Wehlen. July 23.

MUTUAL

Periwinkle. Mary Miles Minter. June 11.
A Bit of Kindling. Jackie Saunders. June 11.
The Damsel Miss Davison. Marjorie Rambeau. June 11.
The Under Crust. Gail Kane. June 25.
The Masked Heart. William Russell. July 2.
Mary Moreland. Marjorie Rambeau. July 9.
The Road Between. June 28.

UNIVERSAL

The Field of Honor. Louise Lovell. June 11.
The Fire of Youth. Jack Mulhall. June 18.
Man and Beast. Eileen Sedgwick and Kingsley Benedict. June 25.
The Reed Case. Allen Holubar and Louise Lovell. July 9.
High Speed. Jack Mulhall. Fritzle Ridgeway. July 10.

ART DRAMAS, INC.

Golden God. June 18.
When You and I Were Young. June 16.

VAN DYKE

A Mute Annual. June 11.
Miss Deception. July 9.

ERROGRAPH

The Road Between. June 25.

U. S. AMUSEMENT CORP.

House of Cards. June 4.
The Peddler. July 2.

FOX

Wrath of Love. Virginia Pearson. June 17.
Some Boy. George Walsh. June 24.
The Siren. Valenza Soratt. June 24.
When a Man Goes Red. William Farnum. July 1.
Patsy June Caprice. July 1.
The Innocent Sinner. Miriam Cooper. July 8.
Two Little Immies. Jane and Katherine Lee. July 15.
To Honor and Obey. Gladys Brockwell. July 23.

ARTCRAFT

A Romance of the Red Woods. Mary Pickford. May 14.

Wild and Woolly. Douglas Fairbanks. June 24.
The Little American. Mary Pickford. July 2.

SELENICK

The Eastway Way. Clara Kimball Young. April 30.
The Law of Compensation. Norma Talmadge. April.
Poppy. Norma Talmadge. May.
The Silent Master. Robert Warwick. April.
A Modern Othello. Robert Warwick. May.

STATE RIGHTS AND INDEPENDENT

ARROW

The Deemster. Derwent Hall Chalm.

H. J. BROCK NEW YORK

The Manstman.

CARDINAL

Joan the Woman. Geraldine Farrar.

CHARTER FEATURES

The Lincoln Circle. Benj. Chaplin.

CORONA

Curse of Eve.

FRIEDMAN

A Mormon Maid. Mae Murray.

FROHMAN

The Witching Hour. Audrey C. Smith. Jack Sherrill.
God's Man. H. B. Warner.

D. W. GRIFFITH

Intolerance.

IVAN

Enlighten Thy Daughter.

JAXON

Strife. George Lettuer.
Pokes and Jabs Comedies.

WILLIAMSON BROS.

Submarine Eye.

EDGAR LEWIS

Bar Sinister. Mitchell Lewis.
Purchased by F. G. Hall. New Jersey.

B. S. MOSS

The Power of Evil. Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS

The Whim.

SELIG SPECIAL

Beware of Strangers.
The Nether-De-Wall.
The Garden of Allah.

L. J. SELENICK

The Barrier.

SHERMAN ELLIOTT

The Oasis.
The Spoilers.

ULTRA

Woman Who Dared.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe. Harry DeMore. Leah Baird.
Robinson Crusoe. Robert Leonard. Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN

Warfare of the Fish. Walter Hampton. Charlotte Ivess.

HILLER & WILK, INC.

The Battle of Gettysburg.
The Wrath of the Gods.

SERIALS

Pathe
Mystery of the Double Cross (15th). The Double Cross. Mollie King. June 24.
The Neglected Wife (5th). A Relentless Fate. Ruth Roland. July 1.
KALEM
The American Girl (10th). The Pot of Gold.

MARION DAVIES IN FILM

Another prominent stage beauty has been lured into motion pictures, Miss Marion Davies of "Oh Boy" at the Princess Theater, New York, having left the cast of that success last Saturday night to begin active work Monday morning on the final scenes of her own story, "Runaway Roman." Miss Davies was obtained by George W. Lederer for his Ardley Art Film Corporation. It is expected that "Runaway Roman" will be kept within seven reels and be ready for production in the fall. Negotiations are being carried on for the distribution of the picture but from present indications Mr. Lederer may decide to make his own production because of the great promise his new star has exhibited in the preliminary stages of her new work.

An unusual cast, including Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley and Gladden James will be seen in support of Miss Davies.

CRANE WILBUR FILMS ON ART DRAMAS PROGRAM

Horsley Arranges to Release Features Through This Medium

After long and careful consideration of all the film distributing organizations in the field, David Horsley has selected the Art Dramas Program as the best medium for releasing his Crane Wilbur special features. As a consequence, Art Dramas exhibitors will now have an opportunity to book this famous star in his best productions.

The Crane Wilbur features, several of which are already completed, will be placed on the Art Dramas Program in the near future. The initial pictures of the series are entitled "Eye of Envy," "Third Generation" and "Unto the End." These were directed by Lorimer Johnson, a producer of comprehensive experience. The Crane Wilbur features are all of the standard five-reel length.

The exact date on which Crane Wilbur will make his debut on the Art Dramas Program will be announced shortly.

It is also announced that a series of Western dramas starring this popular player is in preparation.

SEES ONLY GOOD TIMES AHEAD IN U. S.

Frank Hall Says State Rights Market Reflects Conditions

That the state rights market is reflecting the beginning of a tremendous business boom is the opinion of Frank Hall, who is rapidly closing contracts with buyers of territorial rights for the special Edgar Lewis production, "The Bar Sinister," and the A. H. Jacobs Photoplays, Inc., Jane Grey feature, "Her Fighting Chance."

"When the country decided upon conscription," said Mr. Hall in talking over conditions of the market, "A sudden check was noticed in the closing of contracts for territory. A spirit of indecision seemed to be prevalent for a few days but it was really remarkable how quickly business settled back into its usual channels and buyers became even more active than before the slump. Judging from the live interest now being shown in the disposition of territory for 'The Bar Sinister' and 'Her Fighting Chance,' the independent exchanges of the country are equipped to take care of a large number of new state rights pictures and are preparing for a strenuous mid-summer drive for business. While pictures with a special advertising angle seem to appeal to buyers most strongly, producers making all high-class features should have little trouble selling them at a fair profit."

"I share the belief of many of our leading financial experts that this country is entering upon an era of unprecedented prosperity and since the show business is one of the first to profit by good times, it is natural that motion picture men should be preparing for a rich harvest about to be reaped."

"With everybody working and tremendous sums of money in circulation it is a foregone conclusion that the capacity of our theaters will be inadequate to hold the crowds seeking relaxation and amusement. Exchanges will quickly profit by the prosperity of the theaters and the large demand for good pictures will keep the state rights buyers continually on the alert for new ones."

"With this condition in mind many successful exchange men are preparing for a marked increase in business and are therefore showing an interest in state rights offering, which is exceptional for this season of the year."

PARAMOUNT OFFERINGS

New Comedy Features, Educational and Scenics, on List

Paramount's short reel offerings at this time are exceedingly interesting and amusing as well. For example, Burton Holmes bids you follow him "Westward, Ho!" through wonderful scenery, past miles of snow-sheds, to lovely Tahoe Tavern on Lake Tahoe, an ideal lodge in a glorious wilderness of upper California. The lake itself lies near the skies amid the snow-clad peaks of the Sierras, surrounded by beetling cliffs carved by nature in many places into fearful faces which look out upon the lovely lake below.

In the seventy-fifth release of Paramount-Bray Photograms, the third of the series of "Unmasking the Mediums," which have been made with the co-operation of Hereford Carrington, one of America's foremost psychologists, will be shown. This subject has to do with materialization, which has always been the most spectacular and least understood of all of the examples of mediumistic power.

While the tinkling ukulele, as played by the "near" Hawaiians in our popular cabarets and the whirling discs on our phonographs repeat the voice of some popular singer, so dulcet tones proclaim the virtues of the moonlit shores of the distant land and our neighbor's automatic piano strikes the mechanically regular beats of the latest

(Continued on page 34)

SERVICE in a newspaper means usefulness to the reader and the advertiser. It is worth something to know you are giving service and it means much more to have the Exhibitor and Exchange man tell you so.

USED THE MIRROR FOR MANY YEARS

McCarthy Film Service Exchange

Syracuse, N. Y., May 29th, 1917.

Editor Dramatic Mirror,
1493 Broadway,
New York City.

Dear Sir:

I received your copy of the Dramatic Mirror and, first of all, beg to state that this paper has been in my possession and have used it for a good many years.

I approve of the crisp brief presentation of the Trade News and the reviews honestly expressed are helpful to the exhibitor, and more so to the exchange, and it gives us an opportunity to go into details further and know when we are supplying the exhibitor we are not misrepresenting, and, when the picture is fair, we always let them know about it.

I am handling pictures at the present time on the percentage proposition and I represent the Educational Film Corporation, also the American Standard, both of New York City, and I have in my possession, that I own, 50 features running from 2 to 6 reels in length and have a very good business worked up and am in need of good pictures in order to supply the wants of the exhibitors, and I really think, and know, that the State Rights proposition is here to stay and once we get a foothold we will be assured of all the business that we can possibly handle.

Yours very truly,
McCARTHY FILM SERVICE,
(Signed) E. J. McCarthy.

PERFECTION OF NEWS AND SERVICE

Southern Paramount Pictures Company

Atlanta, Ga., June 1st, 1917.

Mr. Lynde Denig,
Dramatic Mirror, New York City.

Dear Mr. Denig:

It is indeed a pleasure to commend the Motion Picture section of the Dramatic Mirror. Through the association with the stage for the past ten years, I have naturally grown to know your publication, and upon affiliating myself with the Motion Picture Industry, it was mighty fine to discover that, that same perfection of news and service that is rampant in the stage departments of your magazines, is always to be found in the Picture Section of the Dramatic Mirror.

The Dramatic Mirror has always been our stage "bible" and I am mighty glad to assert that it continues to be the same, now that my interests are somewhat more with the Motion Picture Fraternity.

Sincerely,
(Signed) Grace Wynden-Vail.
SOUTHERN PARAMOUNT PICTURE CO.

MIRROR STATE RIGHTS PAGE VERY SATISFACTORY

E. & H. Film Distributing Company

Kansas City, Mo., June 4th, 1917.

Editor Dramatic Mirror,
1493 Broadway, New York City.

Dear Sir:

We are in receipt of your letter and would advise that we approve of honest criticism and we find your state rights page very satisfactory.

We believe you should get more news from the various exchange centers as this would enlarge your exchange circulation.

Trusting you will find co-operation from the various film interests, we are,

Yours very truly,
E. & H. FILM DISTR. CO.
(Signed) R. A. Engler.

THE REAL WORTH OF A FEATURE

Page Amusement Company

Des Moines, Ia., June 6th, 1917.

States Rights Dep't,
Dramatic Mirror, New York City.

Gentlemen:

I have looked over your dep't of the State Rights matter and think it very good. I certainly appreciate an honest statement in regard to the real worth of a feature as many of them are worthless from a money getting standpoint.

I am handling State Rights Features exclusively, except what I make. I have a three reeler that I made of the Iowa State Troops that is busy most of the time.

Send me the Mirror for three months anyway. Will probably want it all the time.

Yours truly,
(Signed) Geo. W. Page, Pres.
PAGE AMUSEMENT COMPANY.

MIRROR TRADE NEWS ALWAYS GOOD

Famous Players Star Feature Film Service, Inc.

Milwaukee, Wisc., May 31st, 1917

Editor Dramatic Mirror,
New York City.

Dear Sir:

Of course the Mirror is an old stand-by, and everything in it is always of interest, and while I am not a regular subscriber, I buy a good many copies of it from the newsstands and get a good deal of enjoyment and knowledge from its contents.

The Trade News is always good and the Reviews are of course helpful.

This office is owned and controlled by the Paramount Pictures Corporation, and we handle their products only, consequently at the present pitting I am not interested in State Rights Pictures, or in any other program.

Yours very truly,
FAMOUS PLAYERS STAR FEATURE FILM.
(Signed) H. C. Remington.

Additional Proof from Dramatic Mirror Letter File

NEWS OF STOCK PLAYS AND PLAYERS

BROADWAY PLAYERS

Harry Brown's Company, That Had a Run in Harlem, Want a Downtown House

The Broadway Stock Players, which recently closed a short but successful engagement at the Harlem Opera House in this city, is looking for a playhouse "Somewhere in Broadway." A published statement that Harry Brown, *de facto, de jure* of the company, had leased the Standard Theater on Upper Broadway, for a Summer season, is not correct. Negotiations to that end were started, but reached no satisfactory finale.

The company—one of the best stock companies New York has had—is still intact and ready to resume as soon as a satisfactory shelter is secured.

Thirty-Seven Weeks Run

The Temple Players close their thirty-seventh week of stock in Malden, Mass., July 7. Leona Penrose, who has been with the company for two consecutive seasons will leave for a Summer rest in Colorado immediately after business ends in Malden.

"MITZI," "HOUP LA," HARTFORD

HARTFORD, CONN. (Special).—"Houp La," presented under the direction of Henry W. Savage and featuring Mitzi Hajos in person, was presented by the Opera Players at Parsons's Theater, June 25, before capacity audiences. Miss "Mitzi" portrays the part of a youthful circus performer, and it gives her unusual opportunity to wear attractive costumes and appear as attractive as she can be. Billy Kent, popular comedian with the players, did exceptionally well in his several numbers with the star. Mabel Wilber, usually leading lady with the company, proved pleasing in a minor role. Irving Beebe, imported for this occasion, did very well; and the same may be said of Stanley Bridges. Dorothy MacKaye wore many attractive frocks and otherwise appeared to good advantage. "Houp La" is the work of Edgar Allan Woolf, lyrics by Jerome Kern. On the whole it is very satisfactory and will probably prove a decided success in New York next autumn. The lyrics are attractive and the plot interesting, although it can be improved somewhat. Scenery pleasing. Well directed. The orchestra did excellent work as usual. Congratulations to everybody for this latest offering of the Opera Players.

The Hartford Press Club gave a special dinner on the evening of June 28, same being largely attended. Winchell Smith, our celebrated local playwright, was present in person. Mr. Smith is deservedly very popular and received a warm welcome. Dr. Henry McManus, dramatic critic, and Mr. Hemingway, editor of *The Post*, both delivered addresses. The dinner proved very enjoyable to all present.

SEYMOUR WENTSS SMITH.

RORICK'S IN ELMIRA

ELMIRA, N. Y. (Special).—The Rorick's Opera Company swung into the second week of the opera season with a splendid production of "The Man Who Owns Broadway," June 25-30, to capacity business. Scott Welsh was at his best in the title role and his crisp humor and delightful songs pleased greatly; Janet Velle, the popular prima donna, did excellent work as Sylvia Bridwell and materially increased the favor she won the opening week. Louise Orth was a good Ethel Wilson; Mae Kilcoyne sang the role of Miss Wilson most acceptably, and Nelson Riley was an adequate Anthony Bridwell; Jack Pollard supplied pleasing humor as Andrews; Boyd Marshall did well as George Burnham and Henry Antrim was a dashing Tom Bridwell. Others seen to advantage in smaller parts were Hazel Harris, Victor Leroy, Raymond McKay and Henry Newsome. Charles Jones, stage director, and George Lyding, musical director, also contributed much. "Nearly a Hero," with Henry Lewis in the lead, July 2-7. J. MAXWELL BEERS.

GLASER WIND UP IN PITTSBURGH

PITTSBURGH (Special).—The Vaughan Glaser Stock company closed a very successful season of several weeks at the Alvin, week June 25, with "St. Elmo" as the offering. Vaughan Glaser in the title role gave an admirable performance, and his work at all times was that of a finished actor. The role is well suited to this popular leading man. Fay Courteney was cast as Edna Earle, doing same in her usual good style. Don Burroughs was well cast as Gordon Leigh. Constance Kenyon made a pleasing Mrs. Murray, and Betty Ross-Clarke was a capable Agnes Powell. Among others in the cast were Walter Benfort, W. F. Powell and Laverne McCrea. The original engagement of this company at the Alvin was for four weeks, but later it was extended for several weeks longer, due to the fact that it had attained in that time a large clientele. The company was well balanced, offered good attractions, and was rewarded by the good patronage. It is to be hoped that Pittsburgh shall see a return of these players.

D. J. FACKNER.

"ANNABEL LEE" TRIED IN TORONTO

Robins Players Did Their Part to Make It Go, but Something Was Left Out by the Author

TORONTO, CAN. (Special).—The first production on any stage of Earle Brown's comedy "Annabel Lee" with Edith Talliferro, supported by the Robins Players, occurred at the Royal Alexandra, week June 28-30. Mr. Brown does not prove by this play at least that he is the representative American playwright, nor will the play be hailed as America's best comedy. It is talky (some of the lines being very bright), but "kind of listless." No action, and what little plot it contains is very disconnected.

Edith Talliferro, is very sweet and winsome, but her voice is too tiny, and cannot be heard at times at all, many of her lines sounding merely jumbly. Mr. Robins strove hard to make Norton a convincing, manly fellow, but to little avail—the fault is the author's, not the actor's. Vivian Laidlaw as Mrs. Vance, Jack

Amory as Uncle Armsberg and Thomas Jackson as Mr. Vance, were by far the best parts, and certainly the best acted. Miss Laidlaw and Mr. Amory deserve a world of credit for the manner in which they made these characters really live, and Mr. Jackson for his polite drunk—a part that could very easily be overdone—but thanks to Thomas Jackson, it was not. Miss Intropodi, Miss Travers, Mr. Sullivan, Miss Caruthers and Thomas McKnight tried hard to make the comedy something which it isn't, and one is sorry to have to say that they failed. The characters outside of Mrs. Vance, Uncle Armsberg and Mr. Vance are not convincing, and the whole atmosphere of the play is too insipid. The attendance was splendid, but one did not hear many phrases of rapture over the play, but the little star was very fetching.

GEORGE M. DANTRIE.

REPERTORY IN MILWAUKEE

George Foster Platt Starts a Season of Seven Weeks Next Monday Night

MILWAUKEE, WIS. (Special).—Next Monday, July 8, George Foster Platt will open in this city with a company that will present seven bills in as many weeks.

The opening bill will be made up of a program of short plays by Arthur Schnitzler—"The Green Cockatoo," "The Lady with the Dagger," and one of the "Anatol" episodes. G. B. Shaw's "You Never Can Tell" will follow, and the third bill will consist of Maeterlinck's "Interior" and "The Miracle of St. Anthony," and Lord Dunsany's "The Glittering Gate" and "The Queen's Enemies." The fourth week Wilde's "The Importance of Being Earnest" will be revived. Next Mr. Platt hopes to do Tolstoy's magnificent drama, "The Living Corpse," whether he does being dependent on his ability to get enough good players for the many parts, of which there are twenty-five. Wedekind's "Such Is Life" will be acted next, for the first time in English, and will be followed by a program of Irish plays selected from the works of Lady Gregory, Synge and Yeats, and after them Galsworthy's "The Pigeon."

Both the personnel of the company and the list of plays are unusual. The roll includes Cathleen Nesbitt, the clever and attractive young English actress who was seen last season in "Hush," "The Queen's Enemies," and "Magic"; Wallis Clark, the General in "Peter Ibbetson"; Cecil Yapp, who was a member of the New Theater company; Lionel Atwill, an English actor who appeared in "The Lodger" last Winter; Maude Milton, Francis Carson, Grace Peters, John Blair, Ann Mason, and George K. Denny.

Mr. Platt, as all theatrical folks know, was stage director of the New Theater and has staged many of Winthrop Ames's productions.

CLOSED UNTIL LABOR DAY

SOMERVILLE, MASS. (Special).—Clyde E. McArdle, manager: With nearly every member in the company "fagged-out" and the hot weather daily sapping what little "pep" left in the few remaining members, the Somerville Theater Players closed Saturday night, June 30, until Labor Day. The last bill, "The Girl of the U. S. A.," was no doubt picked because each and every member in the cast had an equal chance. Adelyn Bushnell played the girl and created a favorable impression, while Arthur Howard in a role that lacks many of the striking features that have characterized some of his former successes, did the best he could with the part; Brandon Evans in a thankless role of a worthless nobleman, got his character thoroughly disliked before the play was over, while Edwin Bailly as the whooping, yelling father, whooped himself hoarse. Grace Fox, Rose Gordon, James Devine, Jack W. Lewis and Elbert Benson contributed their share, while Kendall Weston with the assistance of E. Hammond, the new scenic artist created a most beautiful scenic production. Bob Ott inaugurated a Summer season of musical stock, opening in "The Six Little Taylors," the current week.

ALBEE'S "CUB" IN PROVIDENCE

PROVIDENCE, R. I. (Special).—"The Cub" got a laughing response from a large audience at Keith's June 25-30. It won special attention because it has brought Mr. Watson back to the Albee Stock Players. He reaped a warm greeting; coming out of his character he expressed his pleasure at being once more among his friends. The play was brought to Providence for the first time by Douglas Fairbanks, Jan. 2, 1911. The Albee Stock Players handled it with great ease and a large audience was well pleased. Mr. Schofield, Miss Armstrong and Miss Humer carried their parts out splendidly; Mr. Beasley made an extremely good villain; Mr. Turner was the stern, stealthy judge, and Mr. Watson played Steve naturally. Attendance good.

ELMER B. SMITH.

"STOP THIEF" IN MONTREAL

MONTREAL (Special).—"Stop Thief" was presented by the Orpheum Players, June 25-30. If you cast all sense of probability to the winds and accept it merely as a mirth provoker it is decidedly amusing and was played with a vim that is hard for a stock company to get into a farce in the short rehearsals to which they are limited; it also served to give a better chance to the company all round than most plays, to display their ability. Rodney Ransom and Frances McGrath made a capital pair of crooks; W. Olanthe Miller and Hayden Stevenson as the two supposed kleptomaniacs were exceedingly funny; Leander de Cordova was excellent as the strenuous Mr. Jamieson, and clever character sketches were contributed by Jos. Cusack as the Police Sergeant, Fred Forrest as the Rev. Mr. Spivey and Louis Wolford as Jack Doogan. Belva Morrell was winsome as Joan Carr, and Ethel Bland Teresa Dale, a new-comer, and Claire Masselin played the other female members of the Carr family in good style. Stage settings and general production were, as usual, excellent.

W. A. TREMAYNE.



CHARACTER PLAYER IN STOCK

CHARLOTTE WADE DANIEL is a deserving character player in stock. Her assets are capability, industry, poise and amiability. She recently closed with the Mozart Players in Elmira, N. Y. She was a favorite there as she was in Newark, and when she played in Brooklyn, N. Y., she easily won the admiration of playgoers in that city who saw her frequently in leading attractions in stock. She returns to stock in September.

SHUBERT CO. QUILTS MINNEAPOLIS

Seven Weeks of Successful Presentations Followed by Playgoers' Sincere Regrets

MINNEAPOLIS, MINN. (Special).—Saturday night, June 30, marked the end of the all too short engagement of the Shubert Stock company at the Shubert theater. The engagement originally planned for six weeks was extended another week, with "Mile-a-Minute Kendall," the closing bill. The roles of Jack Kendall and Joan Evans were played by Averill Harris and Nan Bernard in their usual capable manner; Kenneth Bradshaw was splendidly cast as the miserly hotel-keeper; Oscar Johnson made the most of the role of Eddie Semper, while Ray Kehm as Rose Howard did the best work of her present engagement here. Chief honors for the week went to Dorrit Kelton for her unusually fine portrayal of the comedy role of the pessimistic Amelia. Other parts were ably taken by Marie Gale,

Joseph Holicky, Ernest Fisher, Charles Eichman, Alice De Lane and W. S. McWade. As usual, Mr. Holicky's staging of the piece was all that could be desired.

The seven weeks last past at the Shubert have been most enjoyable and it is to be regretted that the engagement could not be prolonged. During this time Manager Sam Goldberg has presented to his patrons nothing but high class royalty plays, including "Hit-the-Trail Holiday," "Potash & Perlmutter," "Common Clay," "It Pays to Advertise," "A Full House," "Never Say Die" and "Mile-a-Minute Kendall." Commencing Sunday, July 1, the Shubert will be given over to an indefinite return engagement of "The Birth of a Nation."

CAROLINE BEERS.

FLASHES FROM STOCK STAGES

Statistics About Stock

If you have any doubt about the popularity of the stock plays, it will fade away when you are informed that for the week ending June 23 seventy plays were put on in fifty-five cities and towns of the country. We have the figures from the American Play Company, Inc., of this city.

Lionel Atwill and Cathleen Nesbitt are the leads for George Foster Platt's new stock company opening in Milwaukee. The company is due to remain all summer.

A new company headed by George Stocum, Tony Raymond and May Barie opened at the Bastable, Syracuse, N. Y., last week for a summer's season of stock burlesque.

The Baldwin Players appeared before full houses at the Lyceum, Duluth, Minn., week June 24.

From Vaudeville to Stock

According to information the Hippodrome, Oakland, Cal., will discontinue its Ackerman and Harris vaudeville, and instead will house a dramatic stock company early this month. It is also understood the company is being engaged at present. This would make close opposition in Oakland, for already there are two stock companies playing (Orpheum and Bishop) besides a burlesque stock (Columbia), with the MacDonough playing road attractions, leaving Pantages the sole vaudeville house there.

Philadelphia in the Fall

The Knickerbocker Theater, Philadelphia, is closed for the summer. The house is being redecorated, and will open early in September, under the direction of Maurice Stanford, with a high-class stock company.

If You See It in "The Rabbit's Foot"

The McWatters-Webb Players in Saginaw, Mich., put on "What Happened to Jones" Sunday, July 1, and had a special matinee on the Fourth. The managers of this company publish *The Rabbit's Foot*, a breezy little sheet which contains all the news fit to print about the company, and the catch-lines of the current plays.

Florence Rittenhouse, leading woman of the Poli Players in Washington, D. C., an-

nounces that the sum of \$305.22 was contributed by the Poli clientele to the stage women's war relief as a result of her activities and those of her fellow-players in the sale of photographs of the Poli Players.

Looking for Winter Quarters

The Reed Rosser Stock company of Charleston, W. Va., is completing its seventh week at the Plaza and Rosser is now looking around for a place to keep the company running all winter. The Rosser Players include Erna Stock, Mildred Hastings, Roscoe Van Tuyl, Whit Brandon, Roy Von Fossen, Florence Kean, Will F. Crockett, Dixie Lottin, Ronald Rosebraugh, Frank H. Dare, stage director; Charles Hunt, scenic builder. Pat F. Liddy, the former New York box-office custodian, who has been in Charleston for two seasons as assistant manager of the Burlew (playing legit) and the Plaza (vaudeville), is assisting Rosser with the stock management.

The Malloy, Corinne Players (direction O. E. Wee, New York) were transferred from Hershey Park, Pa., Saturday and taken into Danbury Monday, June 25, where they will remain indefinitely.

Playwright's Bouquet to Actress

Jessie Pringle, the clever character woman of B. F. Keith's Stock company at Union Hill, N. J., was highly complimented by Hal Reid, the author of "Human Hearts." Mr. Reid attended the opening performance of this play last week and in an address to the audience he said: "During the many years that I have been connected with the theatrical business it has been my pleasure to see performances given by hundreds of stock companies, and I can honestly say that here in Union Hill you have one of the best companies that it has ever been my pleasure to witness. I have hunted steadily for the real Mrs. Logan I had in mind when I wrote 'Human Hearts,' and at last I have found her way out here in Union Hill."

Winchell Smith and John L. Golden have requested Miss Pringle to appear on Saturday matinee, July 9, in Ruth Chester's wonderful part of the mother (Mrs. Bascom) in "Turn to the Right," and no doubt she will play the part on tour next season.

NEW PLAY AT UNION HILL

"Safety First," a farce-comedy, will have its premiere at Union Hill to-night, July 9.

The B. F. Keith Players at the Hudson Theater, Union Hill, N. J., presented week June 25 "Which One Shall I Marry?" by Ralph T. Kettering. The verdict of many patrons who saw the play was that it was one of the best productions produced by this clever and versatile company this season. The popular treasurer and assistant manager, William Goldhardt, was unable to accommodate all who sought admission. Regardless of the sudden change in the weather and the necessary closing of many theaters, the B. F. Keith Players are still enjoying continued prosperity, which only goes to show that the public is always willing to patronize and give proper support when the attraction is worthy, regardless of the weather or temperature. Credit belongs to master director W. C. Masson, who is known in the theatrical profession as "The Man Who Never Grows Tired," for the splendid, artistic and financial success of this company, and Mr. Masson was fully justified in feeling proud of the fruits of his labor. Pretty Evelyn Varden, the leading woman of the company, appeared to the best possible advantage as the young girl who is called upon to choose between wealth and love, and played her part in a most natural and artistic manner. She possesses such clear, concise diction and her work is so very free from affectation that it will not be long before she will be a prominent star in the profession. Her brilliant work has not escaped the ever-watchful eyes of the New York managers, and it is said that next season she will be featured in an elaborate Broadway production. Charles W. Dingle made a splendid impression as the poor man who is in love with the girl. Charles C. Wilson as the rich man who is also in love with the girl without doubt did the best work since he joined the company two seasons ago. Joseph Lawrence as Good Advice could not have played the part better. Aubrey Bosworth as the rich man's brother made a big hit, though the part was small. Jessie Pringle, the clever character woman, did wonderful work in the part of the mother. Hazel Housley, James Field, and William Davidge also gave a good account of themselves. Week of July 2, "Pretty Peggy O'More."

Hoboken Strand (Special): The Strand Musical Stock company presented for the fourth and final week of the summer season a breezy success, entitled "At the Races," and a comedy court-room travesty, "The New Judge." Both were well staged and contained plenty of good comedy and new material. Bert Fahr was the hit of both numbers. The production was staged by Ben Bernard. The best musical numbers were: "You Can't Tell the Mothers from the Daughters," "Vacant Chair in Southern Home," "Rose of Singapore," "Stingy Baby," "Who's Pretty Baby Are You Now?" "Rolling Stones," "Living the Life of Riley," "Bring Me a Girl," "For Me and My Gal," "She's Dixie All the Time,"



THOMAS MCKNIGHT.

Thomas McKnight is the efficient and popular stage director of the Rotino Stock Players, a company that has charmed the Royal Alexandra Theater clientele in Toronto for the last few weeks. Of this Director George M. Dantree, *Mirror* correspondent in Toronto, says: "This is McKnight's third season here as stage director, and he is very popular with players and audience. He also plays important parts in most of the plays, scoring always. His refinement, and easy, graceful manner of acting are restful and very gratifying."

"Love Is a Wonderful Thing," "Huckleberry Finn," "Cotton Pickin' Time," "Synecopation of Dan McGrew," and "Pretty Baby." The house will reopen early in August with a musical stock company.

CHARLES A. BITTIGHOVER.

"YELLOW TICKET" IN SEATTLE

SEATTLE, WASH. (Special).—At the Wilkes "The Yellow Ticket" June 17-23, was given a good presentation by the Wilkes Players before houses averaging fair business. Inez Ragan gave a faithful portrayal of the role of Mary Varenka, while Alexis Luce, as leading man, met the demands of the role of Julian Rolfe; George Rand interpreted the character of Petrov Pavlov with his usual skill and fidelity. In the cast were Madeline King, Addison Pitt, Richard Vivian, V. T. Henderson, Norman Feuster and others, who gave adequate support. Same company in "The Blue Envelope" June 24-30.

BENJAMIN F. MESSERVET.

EDWARD BUTLER

NOW IN STOCK

SHUBERT THEATRE - - - ST. PAUL, MINN.

FRANCES McGRATH

LEADING WOMAN

July 2d—"Mile-a-Minute Kendall" Orpheum Theatre, Montreal, Can.

W. O. McWATTERS

LEADING MAN

Third Summer with His Own Company at Jeffers-Strand Theatre, Saginaw, Mich.

CHARLOTTE WADE DANIEL

CHARACTERS

250 West 134th Street

STOCKS OF PORTLAND, ME.

PORTLAND, ME. (Special).—Jefferson, week June 25: "The New Henrietta," which stood a very favorable comparison with the recent production here with a cast headed by William Crane and Amelia Bingham, whose roles were in the hands of Sidney Toler and Adelaide Keim. Toler as Old Nick showed his absolute mastery of a difficult character role. He gave to the part a human touch that brought out the true humor of his lines; Miss Keim as the beautifully gowned Mrs. Updyke was fascinating, scheming, clever as the occasion demanded; not once did she fail to make the audience feel that she was truly essential to Van Alstyne's happiness; Allen Murnane added to his long list of triumphs another success by his capital portrayal of Bertie. The supporting cast was excellent and the staging good. Current week, "Hawthorne of the U. S. A."

B. F. Keith's: "Which One Shall I Marry?" a lavish production which proved that nothing is too big for this company to stage. It was well presented in nine scenes, with Alma Tell in the principal role. As Agnes, the beautiful leading woman gave to the play a reason for existing. Her change from the unhappy wife of the rich man to the trusting and happy wife of the poor man was remarkable; Jack Roseleigh as the hero of the piece gave a fine bit of sincere acting, while Raymond Bramley was quite as hard-hearted as anyone could desire; Mark Kent should be commended for the way he handled a very difficult part requiring many entrances and lines which, left to a less clever actor, could have been made ridiculous. The comedy in the hands of William Evans and Blanche Frederici carried the piece along smoothly. Current week, "Ho Grande."

New Portland: Vaudeville, featuring The Carnival Four and The Mannon Four. Strand, Elm and Empire are doing good business with photo plays of merit. The Empire is showing the Fox pictures.

Riverton Park Rustic Theater opened the summer season June 25 with "Roaming for Romance," while the Cape Theater, long the home of musical and dramatic stock companies, began the showing of high-class motion pictures.

From July 9 to Sept. 7, inclusive, Municipal Organist Will C. MacFarlane will give a series of summer concerts.

Will Rogers Chapman announces that for the Maine Music Festival, Oct. 1, 2, 3, the artists will include Gail-Corri, Julia Culp, Percy Grainger, Ethel Frank, Vernon Stiles, Duncan Robertson, and Margaret Wilson. Miss Wilson will appear at a concert for the benefit of the Red Cross.

PALMER STRAW.

BESSEY IN ROCKFORD

ROCKFORD, ILL. (Special).—Jack Bessey, with a capable company, began a stock season at the Palace, June 25, with "A Pair of Sixes." In the company are Fred Armstrong, Jack Daly, Bonnie Beck, Walter Curtis, Margaret Birch, Eddie Collins, Mertie Ross, who is the leading woman, and Florence Maderia. "Baby Mine" was the second play, to be followed with "The Little Shepherd of Bargain Row."

PITTSBURGH

PITTSBURGH (Special).—Joseph Santley and company in "The Girl on the Magazine" headed a clever bill of vaudeville at the Davis. Ivy Sawyer (now Mrs. Joseph Santley) makes a charming partner. Among others on the bill were Imhoff, Conne and Corcoran, Williams and Wolfus, Apollo Trio and Margaret Ford.

The Pitt has a two weeks' engagement of the "Bar Sinister," one of the best screen dramas seen in Pittsburgh for several weeks. Jessie Pringle is the soloist and Carl Bernthaler conducts the large symphony orchestra.

The Pittsburgh Hippodrome (Forbes Field) opened July 2 with an interesting bill.

D. J. FACKNER.

Mildred Beverly

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LOUISE MULDER

Summer tour. Melting Pot. Redpath-Chautauqua

LOUISVILLE

LOUISVILLE, KY. (Special).—The Summer season at Fontaine Ferry Park is now in full swing and the attendance is gratifying. Paulsen's band concerts continue to please with varied programs ranging from the highly classical to the latest ragtime. The swimming pool is a feature of the season, and the dance hall has its devotees. High class vaudeville in the pavilion draws large audiences at each performance.

The moving picture houses have undiminished attendance, notwithstanding the heated season. Featuring this week are Theda Bara in "Heart and Soul" and Chaplin in his latest characteristic release, "The Immigrant," at the Strand, and Ethel Barrymore in "The Call of Her People," at the Mary Anderson.

A feature of the national convention of Librarians, held here, was an evening with "some Louisville authors and musicians." Among the local celebrities exploited on that occasion were Alice Hegan Rice, Mrs. Geo. Madden Martin, Jean Wright Swope, Cale Young Rice, Annie Fellows Johnson, Carl Shackelford and the Hon. Henry Watterson. Among the musicians were Patrick O'Sullivan and Karl Schmidt; the latter rendered solos from his opera, "The Lady of the Lake." Mr. Schmidt was at one time located in New York as the leading musical director of the Henry W. Savage forces.

A sad event of the week was the burial of William Grove, of this city, who died at Atlantic City and brought to his home here for interment. He was a member of the vaudeville sketch team, Gus Edwards' "School Days." He was a member of a well known Louisville family, his brother, Ben R. Grove, being a traveling representative of one of the large railroad lines out of here.

The Red Path Chautauqua is offering high-class entertainment to residents of Louisville's enterprising suburb, Crescent Hill.

The management at Keith's recently manifested patriotic intentions and desire to "do its bit" in the donation of the use of the house for several meetings in connection with the campaign to raise funds for the Red Cross.

Edgar Stuart, wife and child, on the vaudeville bill at Fontaine Ferry Park, week 24-30, were injured in an automobile accident, 26, through a collision with a trolley car. It is feared the child was very seriously hurt. While the others were not so badly injured, it was necessary to cancel the engagement at the Park. With the Stuarts at the time were members of the Cusaden family, well-known Louisville people, relatives of Stella Blackwood and the youthful star, Cusaden Blackwood, lately with Christie MacDonald in musical comedy.

CHARLES D. CLARKE.

STEIN'S
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NEW YORK

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Playhouse 48th St. East of B'way.
Phone, 3628 Bryant.
Evenings, 8.30.
Matinees, Wednesday and Saturday, 2.30.
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By Jules Eckert Goodman

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Amsterdam West 43d St. E'vs.
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ZIEGFELD FOLLIES

After the Performance Visit

NEW ZIEGFELD Starts 11:30
MIDNIGHT FROLIC

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

WINCHELL SMITH and JOHN L. GOLDEN
present the season's success

TURN TO THE RIGHT

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

B. S. C., Richmond, Va.—We have had no address for Harry G. Hocky since he appeared with the stock company at Richmond, Va.

R. B. A., Cincinnati.—See below answer for addresses of theatrical managers. In addition are, Arthur Hammerstein, 105 West Fortieth Street, New York; Henry W. Savage, 226 West Forty-second Street, and John Cort, 1476 Broadway.

L. W. H., Hartford, Conn.—Elliott Dexter was born in Galveston, Tex. He played with stock companies in various parts of the United States; appeared in "The Lily," "The Man from Missouri," "The Prince Chap," "The Master Mind," "The Man Who Would Live," "The Will," "Just Outside the Door," and in motion pictures.

A. P., Philadelphia.—Address Charles Frohman, Inc., at Empire Theater, New York; David Belasco, 115 West Forty-fourth Street; A. H. Woods, Eltinge Theater; Comstock and Gest, 104 West Thirty-ninth Street; Oliver Morosco, Morosco Theater, New York, and Morosco Theater, Los Angeles, for the California address; William A. Brady, Playhouse; Messrs. Shubert, 225 West Forty-fourth Street.

A. Toxen Worm, the general representative for the Messrs. Shubert, left for a vacation, July 2. In all probability Mr. Worm will take his usual trip to Europe. He will return to his desk the first week in August.

NEW INCORPORATIONS IN NEW YORK

Seven Concerns to Conduct Motion Picture and Theatrical Enterprises Are Granted Charters

ALBANY, N. Y. (Special).—Seven newly organized motion picture and theatrical enterprises having a total capitalization of \$82,000 filed articles of incorporation with the Secretary of State the past week. Among the new companies are the Arthur Hammerstein Enterprises, and the "For Sale: A Woman's Soul," company. In addition to the new concerns the North American Motion Pictures of the State of Delaware has been granted a charter to conduct a general motion picture business in New York state. The corporation will be represented by L. R. Thomas, 729 Seventh Avenue, New York city.

The Photofilm Distributing Corporation has increased its capital from \$25,000 to \$200,000, and the Avenue Amusement Company from \$125,000 to \$250,000. The new companies are as follows:

Public Rights Film Corporation, New York city. To engage in the motion picture business and theatrical proprietors. Capital \$10,000. Directors, Arthur S. Friend, Emil E. Shauer and Ralph A. Kohn, 485 Fifth Avenue, New York city.

Arthur Hammerstein's Enterprises, New York city. Theatrical, motion pictures and sound reproducing machines. Capital \$20,000. Directors, Arthur Hammerstein, Hugh Grady and Alfred Beckmann, 1476 Broadway, New York city.

Ideal Producing Corporation, New York city. A general motion picture business. Capital \$25,000. Directors, Abraham Bloom, Leonie L. Chalmers and Victor De Linsky, 145 West Forty-fifth Street, New York city.

Classic Diversions, Inc., New York city. Theatrical, vaudeville, hotels and restaurants. Capital \$3,000. Directors, Edward W. Cook, George S. Starling and Edward D. Alden, 260 West Thirty-ninth Street, New York city.

For Sale: A Woman's Soul, Inc., New York city. To produce and present the play entitled "For Sale: A Woman's Soul," either as a stage or a moving picture production. Capital \$5,000. Directors, Hal De Forest, John K. Roberts and Frank J. Hogan, 315 West Forty-eighth Street, New York city.

Concrete Securities Corporation, New York city. To deal in stocks, bonds, real estate and the production of motion pictures. Capital \$15,000.

The Saratoga Casino Company, Saratoga Springs, N. Y. To conduct hotels, and restaurants and manage theaters. Capital \$5,000. Directors, Hamilton Burney, Cecil Thackara and H. R. Clarkson, 149 Broadway, New York city.

GEORGE W. HERRICK.

SOME OF THE LIGHTS OF LONDON

Jerome K. Jerome's new three-act farce, "Cook," produced by Handle Ayrton, is at the Devonshire Park Theater.

Sir Johnston Forbes-Robertson and the Actors' Association will have charge of the entertainment of the wounded naval men at the Actors' Orphanage Garden Party at Chelsea, July 10. One of the novelties of the coming fête will be a reproduction of Miss Doris Keane's dressing-room, with Miss Keane "At Home" to her friends.

The actor-manager of His Majesty's has not yet been able to formulate any definite plans for the future beyond his appearances at public luncheons and dinners. He occupied the chair at a dinner given by the O. P. Club in celebration of the honors recently conferred upon two past presidents of the Club, Sir Thomas Dewar and Alfred F. Robbins, and Marshall Hall, K.C., one of its most distinguished members. The dinner took place at the Monaco, Sunday, July 1.

THE MIRROR is indebted to the London Stage for the information following:
A revue to be expected shortly is "Hello! America," to be produced by Mrs. Jack Williams.

John Dunbar, the popular and able editor of our spirited contemporary, *The Performer*, is to join the colors next week, and will carry with him the good wishes of a host of friends, including those of *The Stage* staff.

The statue of Henry Irving, which is in Charing Cross Road, at the back of the National Portrait Gallery, is sadly in need of care. The actual figure of the actor is too high for disfigurement, but the base of the statue is, almost invariably, in a disgraceful condition, disfigured by pencil marks and seldom, if ever, cleaned. It has lately suffered a further indignity, for it is now covered with an "Eat Less Bread" poster.

The death has just taken place at Gorington of Joseph Sullivan, the oldest showman, who on March 17 last celebrated the one hundredth anniversary of his birth. His career as showman-comedian, musical clown and music hall proprietor extended over a period of eighty years. He appeared before the Prince Consort seventy years ago, and later at Balmoral before Queen Victoria. He claimed to be the pioneer of minstrel troupes in this country.

Alfred Turner has rejoined Cyril Maude under most pleasing circumstances. Ten days before terminating his engagement as general manager with Sir Herbert Tree in New York, Mr. Turner received a telegram from Mr. Maude, who was then playing in Oakland, Cal., inviting his old manager to rejoin him and take control of his business affairs for a tour of six months in Australia and a return visit to America, before coming back to England next Spring.

The readers of the *Daily Telegraph* met with something of a shock on looking at the advertising pages of their favorite paper on Friday last week, for the theatrical announcements had shrunk to considerably less than half the space which they had occupied the previous day. No fewer than eighteen West End theaters had—temporarily, at least—ceased to advertise in this well-known organ of the stage, a paper which has, throughout its existence, made itself the most sympathetic friend to the London theaters which they possessed in the daily press. The reason of this action is said to be a protest against the rate for advertising in the *Daily Telegraph*.

The circumstances of to-day present many problems to the provincial theater manager. There is the scarcity of men that go to make up an efficient touring company, there are the difficulties attendant upon railway travel and transit, upon which touring companies must necessarily so largely rely, and these bring in their train accompanying worries and evils, all which tend to harass both resident and traveling managers. Then there are difficulties in the way of getting good plays and players, to which we need not refer here, but which will be apparent to every manager. It was in view of this position that Peter Davey, of the Portsmouth Royal, resolved upon establishing a stock company for his own theater during this summer season of 1917, a step which will be a milestone in the history of the Royal.

From the London *Performer* we glean the subjoined:
A special season of the Gilbert and Sullivan Opera will be given shortly at Daly's Theater.
"The Sugar Baby" is the title of a new production that will be seen for the first time at the Victoria Palace on July 30. The book is by Harry M. Vernon, the music by Grace Vernon, and Gus Soblike will produce it. The cast includes Scott and Whaley as principal comedians and Jean Allistone as principal lady. The production is being presented by Leo Frita.

This is alleged to have happened at a hall somewhere in Ireland. The conductor of the orchestra was beating time very energetically, leaning bow towards one instrument, now towards another, and stamping his foot apparently in paroxysms of musical fervor. O'Callaghan, in the audience, watched him, fascinated; but at the end of the selection, with a disappointed air, he turned to his friend, "How did you like it?" asked the friend, "Come away!" said O'Callaghan, in disgust. "O've been watching him for half an hour, and he hasn't hit one of them yet!"

The Nizam of Hyderabad is said to be the richest Prince in India, and I can well believe it when I hear that he took his five hundred wives with him when he went to see Chung Ling So's performance at Bombay. Most of the Prince's better halves were curtailed off, and obliged to view the performance through mosquito netting, but curiosity is woman's portion whether she be the only wife or one among a crowd of 500. And so it came about that very many of the ladies became so engrossed in the wonders So was working that, in the excitement of the moment, they pulled the netting aside, and so allowed themselves to be gazed at by the vulgar, a very serious offence for a native woman of high caste.

REHEARSALS STARTED

Rehearsals began last week of "Parlor, Bedroom and Bath," a new farce comedy by C. W. Bell and Mark Swan, which A. H. Woods will present in New York early in August. In the cast are Florence Moore, Jane Grey, John Westley, Robert Emmett Keane, John Arthur, May Thompson, Harry Lillford, Carolyn Lilla, Thomas Meade, Peggy Marsh and others. Rehearsals are under the direction of Mr. Edgar MacGregor.

WANT MORE MONEY

The price of music in the theaters, like nearly everything else, is going up, providing present plans go through. The Musical Mutual Protective Union has decreed that the men in the orchestras playing for musical and dramatic attractions are to ask for more salary. The new scale shows quite an advance. As yet no action has been taken by the Theatrical Managers' Protective Association.

CHANGE PLAY TITLE

Realizing that the public might believe that "Potash and Perlmutter Film Company" was a motion picture, A. H. Woods has changed the title of his production of the latest edition of the career of the Hebrew partners to "Potash and Perlmutter's Vampire." The complete cast of the comedy, which, of course, was written by Montague Glass and Jules Eckert Goodman, consists of Alexander Carr, Barney Bernard, Mathilde Cottrill, George LeGuere, Lottie Kendall, Edwin Mordant, Frank Allworth, Stanley Jessup, C. Hopper Trank, Arthur Hurley, Jules Ferrar, E. Cunningham, Alice Endres and William Schoen. Rehearsals will begin July 9, and the premiere will take place at the Eltinge Theater early in August.

RIVAL ASSOCIATION

The Artists' Opera Association, a musical enterprise inspired, it is said, by a desire of certain officials of the Metropolitan Opera House to offer competition to the operatic plans of Campanini, the Chicago impresario, who is to open a season of grand opera at the Lexington Opera House next Winter, has been organized with Zena-tello and Maria Gay, opera singers, as the heads. The following artists have thus far been engaged: Maggie Teyte, Florence Macbeth, Luisa Villani and Anna Fitina. Polacco, it is reported, has been enlisted as conductor. Seasons will be given in Chicago, Boston, Philadelphia and other cities.

The enterprise will be carried on upon a co-operative basis; that is, with the singers sharing in the receipts instead of insisting on a fixed fee. Otto Kahn, who is prominently identified with the Metropolitan Opera Company, is chairman of the honorary committee of the venture, while Gatti-Casazza, the managing director of the Metropolitan Opera Company, will act as honorary advisory director.

Meanwhile, Campanini continues to formulate his plans for his New York season. His prospectus includes the following works: Meyerbeer's "Dinorah" and "L'Africaine," Bellini's "I Puritani," Verdi's "Ernani," Massenet's "Sapho" and "Don Quixote," with "Lakme," "Pelleas and Melisande" and "Fedora."

GRAND OPERA ON CAMPUS

The Summer school of Columbia University will inaugurate a new educational experiment in the form of a special course in grand opera which will begin with the opening of their term. The big gymnasium has been cleared for actual performances of the representative operas which are intended primarily for the students, although the general public will be allowed the privilege of attending. Special permission has been secured from the Metropolitan Opera Company for the services of the chorus, ballet and orchestra and some leading singers, including Luisa Villani, Lucrezia Botta and Claudia Muzio. The management is in the hands of Edoardo Petri, director of the Metropolitan Opera School, who is co-operating with the Choral Department of Columbia. Prof. James Egbert, director of the Summer session has stated that the experiment of presenting grand opera to the thousands of Summer students in New York will probably be attempted by other big universities which maintain Summer sessions if it proves successful here.

IRENE BENTLEY RETURNS

Irene Bentley, who has not appeared on the stage since "The Belle of Mayfair," is to return next season in "Rambler Rose," a new operetta by Harry B. Smith and Victor Jacoby, which the Charles Frohman Company will present with Julia Sanderson and Joseph Cawthorne as the stars. Miss Bentley, who is in private life the wife of Harry B. Smith, scored her greatest success in the musical play, "The Wild Rose." It is said that her decision to return to the stage was inspired by a desire to appear in a play of her husband's manufacture.

STAGE WOMEN GET \$8,501.31

Charles Frohman, Inc., last week sent to the Stage Women's War Relief a cheque for \$8,501.31, which represents the net profits of the six weeks' run of the J. M. Barris plays which closed at the Empire Theater last Saturday night. In addition to this, the Stage Women's War Relief realized a considerable sum from the sale of tickets for the plays independent of the box office of which the theater has no account.

STAR LIST INCREASED

Chamberlain Brown has added to his list of stars the following players who have signed five-year contracts with him as their exclusive manager: Jack Wilson, Robert Pitkin, Tyler Brooke, Elizabeth Murray, Nancy Winston, Evelyn Vaughan, Harry Clarke, Marjorie Patterson, Miriam Collins, Florence Martin, Harry Fox, Dudley Ayres, Edythe Latimer, Ada Meade and Richard Gordon.

Percy Heath has left the Century Theater staff to become the general press representative for the William Harris office. In conjunction with his duties as press agent he will occupy a general executive position. Mr. Harris is planning an ambitious campaign for next season, and Heath will be on the firing line.

WILLIAM WINTER SUCCUMBS TO ILLNESS

America's Most Famous Dramatic Critic Passes Away at Staten Island Home

William Winter, dramatic critic and author, died June 30 at his home in New Brighton, Staten Island, as the result of repeated attacks of angina pectoris. Had he lived until July 15 he would have been eighty-one years of age. He was stricken with the malady on Feb. 9, 1916, but he was able to continue his literary work until the first of June, when he suffered a severe attack. His son, Jefferson Winter, and his daughter-in-law, Mrs. Jefferson Winter, known on the stage as Elsie Leslie, were at the bedside when death came.

Mr. Winter was one of the few American authors who built up a great reputation as a critical essayist on the theater and the history of the stage.

He was born at Gloucester, Mass., July 16, 1836. At ten years of age he began writing poetry, and his first book of verse, dedicated to Longfellow, was published when he was eighteen. He delivered many Lyceum lectures before coming to this city, and made political addresses in the campaign for Fremont. His second book of poems was entitled "The Queen's Domain and Other Poems," and was published in 1858, the year before he came to New York. On his arrival here Mr. Winter became connected with *Vanity Fair*, the *Saturday Press* and other publications, and began in earnest to map out his life career.

He married Elizabeth Campbell, of Edinburg, Scotland, a talented writer, on Dec. 8, 1860, and the following year was made assistant editor of the *New York Tribune*, for which he wrote the *Mercutio* letters. Probably he was best known to the public at large as a dramatic critic, a position which he held until a few years ago, and for the unprecedented term of fifty years. He joined the *New York Tribune* in 1865 and commenced the creation of a department which for critical scholarship made him a unique figure in the history of journalism.

From 1868 to 1870 Mr. Winter was managing editor of the *New York Weekly Review*, to which he contributed many articles on dramatic and literary subjects. He wrote for the *New York Express* during the editorship of Erastus Brooks, and was for a time managing editor of Frank Leslie's paper. His main efforts were always devoted at this period to his work for the *Tribune* and to the creation of many books.

Though he had published many volumes it was but a hint of his great industry to know that his uncollected writings on theatrical subjects would probably fill ten volumes or more. As a character in American theatrical life he was noted for his friendships with many distinguished actors and actresses of the generations of long ago. Among his intimates were Lawrence Barrett, Edwin Booth, John McCullough, Lester Wallack, John Gilbert, Adelaide Neilson and many other noted players. He was the lifelong friend of Longfellow and other distinguished authors. His elegy on Adelaide Neilson, and that of George Arnold, have been copied all over the world.

Mr. Winter traveled much abroad, but especially was he fond of Shakespeare's country, about which he wrote most charmingly. He made his first trip to England in 1877. He lived for many years at Fort Hill, Staten Island, but he likewise had an estate in California, where he spent many restful months. His favorite son, Arthur,

met his death when he was only fourteen, and to his memory Mr. Winter established the Arthur Winter Memorial Library.

In March of last year, when he was approaching his eightieth birthday, Mr. Winter was tendered one of the most notable testimonials ever offered to an American man of letters. The tribute was conceived and carried out by men and women whose names stand among those at the top in every field of art and commerce, politics and society, "the choice and master spirits of the age," headed by President Woodrow Wilson. A memorial signed by the President, Theodore Roosevelt, William Howard Taft, Gov. Whitman, Mayor Mitchell, Nicholas Murray Butler, David Bligham, Ethel Barrymore, Blanche Bates, George Arliss, Viola Allen and many others was sent to Mr. Winter in notification of the testimonial. It said:

"The signers of this letter are earnestly wishing to express, in some special and lasting manner, the great admiration, respect and regard which they feel for you, the honored veteran of our literature, the critic, scholar, journalist and poet, who has so long and so nobly labored for the dignity and purity of our letters and our drama and for the good of the theater and the public."

Mr. Winter's brief note of reply, which he sent to Augustus Thomas at the Empire Theater on February 1, 1916, was characteristic of the man. He said:

"I have worked long and hard in the endeavor to add to the literature of our country something worthy of survival and to be of some service to my time. I wish it were possible for me to feel that the little I may have accomplished is important and valuable enough to justify the far too exalted estimate that has been placed upon it and so graciously expressed."

"I have several times been tendered 'benefits' which (for what seemed sufficient reasons) I have felt constrained to decline. But it would be churlish and wrong to repel the wholehearted expression of esteem which has now been offered to me."

"I should indeed be insensible if I did not recognize and deeply appreciate its motive, its sincerity and its value. I can only accept the testimonial, and I do accept it, in the spirit in which it is tendered, and with profound gratitude that it has been my fortune to inspire such a spirit and to receive such a tribute."

Mr. Winter was a member of the board of trustees of the Staten Island Academy from 1887 to 1907, and president of the board from 1891 to 1907. He founded there the Arthur Winter Memorial Library in commemoration of his son, who was killed in an accident. It is one of the finest collections of its kind in existence.

He was the only honorary life member of the Lotos Club, and was a member of the Bohemian Club in San Francisco, the Society of the Army of the Potomac, and of the Actors' Fund, and with Gen. William T. Sherman was a charter member of The Players, from which organization he subsequently withdrew.

He is survived by a widow, who was Miss Elizabeth Campbell, two sons and a daughter.

COUNTRYWIDE BENEFIT

Theatrical Managers Agree to Help Red Cross Fund

Henry P. Davidson, chairman of the War Council of the American Red Cross, is planning the largest theatrical benefit ever attempted. A National Red Cross Theatrical Day will be designated, probably in October, and on this day it is planned to stage a nationwide theatrical benefit in practically every theater in the country for the benefit of the Red Cross. A. L. Erlanger of New York has been appointed National Chairman for the Red Cross Theatrical Day by Mr. Davidson and already over 250 theater managers throughout the country have volunteered to turn over their entire receipts on this day to the Red Cross.

In New York city a committee has been appointed, composed of many of the leaders in the theatrical world, to carry forward the project. This committee includes Marc Klaw, David Belasco, Lee Shubert, George M. Cohan, Sam H. Harris, Henry W. Savage, Oliver Morosco, Charles Dillingham, Arthur Hammerstein, Florence Ziegfeld, Marcus Loew, E. F. Albee, Martin Beck, Alf Hayman, A. H. Woods, Selwyn and company, John D. Williams, Sam McRiner, and Comstock, Elliott and Gert. Similar committees are being formed in all parts of the country.

PLAYERS ENGAGED

Jean Stuart will play the role of Tisha in "The Wanderer" when it returns to the Manhattan Opera House in the Fall.

Anna Pennington has been added to the cast of the "Ziegfeld Follies."

Teddy Webb will be member of the company that is to play "Once in May."

Elsie Alda and George MacFarlane have been re-engaged to appear in "Miss Springtime" next season.

Vivienne Segal, who plays the leading feminine role in "My Lady's Glove," has been placed under a long time contract by the Shuberts.

DALLAS'S \$500,000 PLAYHOUSE

DALLAS, TEX. (Special).—Karl Hoblitzelle, president of the Interstate Amusement Company, recently announced that work will be started within forty days upon a new Majestic Theater for Dallas to cost approximately \$500,000. The house will be four stories high, and provisions will be made for six additional stories at a later date. "This house will be one of the best on the circuit, and no expense will be spared for convenience and comfort. John Ebersohn, of Chicago, has prepared the plans, and we are working out artistic decorations for both the interior and exterior," Mr. Hoblitzelle told the writer. He added: "Freight conditions will be given careful consideration, and we intend to use only Texas materials, as far as possible."

On each side of the building will be a court ten feet wide for the parking of cars, thus avoiding the confusion of street traffic. This court will enable us to install all the latest and most approved methods of ventilation, lighting, fire escapes, entrances, and exits. The building has been designed so that noises outside the auditorium cannot be heard in the structure. FRANCIS FOLSON FIVE.

ANNA HELD TABLEAUX

Going a step further toward the realization of her ambition to be a producer on Broadway, Anna Held is to present a series of tableaux which she will call "Anna Held's Visions." They will be put on view about July 15, probably in connection with one of the Shubert Summer attractions.

Frances Nordstrom has sold the English and Irish rights of her sketch, "All Wrong," to Albert Whelan. She has just returned from a long, successful tour in the West (Orpheum time) in order to consult the producers of her play, "He Said and She Believed Him" which will be produced by John Craig and Lee Shubert this Fall.

ACTORS' EQUITY ASS'N

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



At the last meeting of the Council held in the Association rooms, 808 Longacre Building, June 25, the following members were present: Francis Wilson, president; Messrs. Arden, De Angelis, Christie, Churchill, Niblo, Gillmore, Stevenson and Stewart.

New members elected: Louis John Bartels, Kling, Allan Ramsay, Ethel Hemy, Walter Wilson.

The second meeting between the Contract Committees of the A. E. A. and the United Managers Protective Association was held Wednesday, June 27. The A. E. A. was represented by Francis Wilson, president, and Messrs. Arden, Arliss, Cope and Gillmore. The U. M. P. A. was represented by Marc Klaw, president, and Sam Harris, Alf Hayman and Henry W. Savage. The meeting was again most satisfactory and many seemingly divergent views relative to the proposed contract were reconciled.

In this connection we quote from a pertinent statement printed in the *Baltimore News* of June 26, just received from our clipping bureau: "In the past there has been much confusion generally and both managers and actors have done pretty much as convenience and circumstances suggested. All parties concerned are now aiming for a better system for what is called a uniform contract in which laws are laid down that are to be kept. This, of course, is as it should be."

Like all large associations, the A. E. A. has a roll of delinquents. Much of this delinquency is due to carelessness or neglect on the part of members rather than indifference to the aims and efforts of their association. We are about to make a drive to reduce our delinquent list to a minimum, and members may be of great assistance to us, if when they meet other members, they will ask them, "Are you a delinquent?" If so, it ought not to be difficult to make an actor realize the value of his membership in the A. E. A., the necessity of the support of each individual member, and the reflection it would cast upon his name if he were dropped from our rolls. It should, also, be borne in mind that we carry an excused list for members who may be temporarily embarrassed through illness or reduced finances.

An actor from Michigan came into the office recently and filled out an application blank, saying, "I left the stage seven years ago, and I have only just returned. The first thing I wish to do is to become a member of the A. E. A. I have been reading of its splendid progress toward securing an equitable contract, and I want to enroll before an agreement with the managers is reached, so that no one may point to me as a 'slacker'."

The statement, recently printed in a New York publication, that we refused to send a delegate to the meeting of the Executive Council of the American Federation of Labor, which was held at the Hotel Continental, June 18 to 23, is untrue. The relations between the A. E. A. and the A. F. of L. are on the same friendly basis as they have been since our application for admission to the A. F. of L. was first presented, over one year ago.

MARRIED

GUY BOLTON, collaborator extraordinary with P. G. Wodehouse, is now the husband of Marguerite Namara, and the couple have successfully kept the date and plans of the wedding secret. Miss Namara is a musical comedy star who has also sung in operas, principally those produced by the Boston Opera Company. The romance between Miss Namara and Mr. Bolton is said to have grown out of the mutual interest displayed by each in the work of the other.

DIED

CHARLES VAN PELT, well known as an actor under the name of Charles Van, died June 30 at his home in Brooklyn. He was forty-one years of age.

WILLIAM T. STEVENS, an actor who has been retired from the stage for many years, died July 1, in the Actors' Fund Home on Staten Island. His death was due to tuberculosis and the infirmities of age. He was seventy-five years old.

WALTER EDWIN HITCHCOCK, an actor for more than fifteen years, died last week at the Hotel Somerset, New York, from acute Bright's disease. He was forty-five years old and for the past four years had been acting in motion pictures. His last work was in a picturization of one of Rex Beach's novels. Prior to his film activities he appeared in support of nearly every well-known star.

CLARENCE J. CAINE died at his home in Los Angeles, Cal., two weeks ago from tuberculosis, with which he had been suffering for some time. Mr. Caine for a long time was an associate editor of *Motor* magazine. Later he joined the publicity department of the Selig Polyscope Company and then became a member of the staff of the *Pictureplay Magazine*, relinquishing his duties there on account of failing health.

DANIEL LEIGHTON, an actor and the son of Horace Leighton, a noted Irish actor, died recently in Los Angeles, Cal.



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IMPROVING A "NEW OLD ART"

English Actor Suggests Needed Improvements in the Production of Photoplays

By DERWENT HALL CAINE

I have frequently been asked whether I considered motion pictures an art—most assuredly I do. It is not only the newest art, but it is also a very near form of the oldest art.

When the drama was in its infancy the method employed to give it expression was pantomime. In the huge coliseums at ancient Rome and Athens the play was almost entirely spectacular. Even now, the less civilized humans employ motions to express any excess of feeling.

This proves to me that it is natural to express feeling by movement. Now art is a copy of nature, so surely to reproduce a story by pantomime must be an art. With the smaller theaters came the perfecting of the speaking drama and the neglect of the spectacular. But now that the larger theater is popular again, it is found almost impossible to make the speaking drama a success, without a spectacular display. It is only within recent years that the Russian ballet, which is a living form of motion pictures, has come into its own.

In the speaking drama we find it essential to have small models made of the suggested scenes where the action takes place. In motion pictures the scene is built after frequently only having been roughly explained to the carpenter. The result is seldom entirely satisfactory, but is used because of the time and labor involved in making another scene. Why should not a competent artist be employed to design each scene and models be built for inspection? The financial outlay of this would be as nothing compared to the time lost in repairing the errors made by the present forms. Several directors have told me with pride that they have

taken "footage" ranging from 50,000 to 75,000 feet of negative to make a 6,000-foot film. This strikes me as a matter for apology rather than boasting, for surely if a director was fully competent to direct his artists, and if he knew the best way to obtain his results, it would not be necessary to experiment with the camera working.

A director of the legitimate stage spends weeks and often months of careful study on the manuscripts of the play he is to produce, while the motion picture director has the manuscript thrust upon him and is told to "get along with it," allowing him no chance to study or use his imagination. Then the actor of the legitimate stage has his part many weeks in advance of his initial appearance, allowing him time to acquire the psychology of the character he is to play, whereas in motion pictures an actor is often called to the studio, given a rough idea of the scene he is to play that day, without his being told what precedes or follows. What chance has he for characterization?

Too little attention has been paid up to the present to the music for photoplays. I was at a theater not long ago, and a funeral march accompanied the antics of some kittens. The value of words in a song can be lost by bad musical setting, and a film which tells one story while the music tells a different one is confusing to the senses. Why shouldn't great composers be employed to write appropriate music for the photoplay?

I think that I have suggested a sufficient number of improvements which are apparent to me to justify my optimism regarding the future of this New Old Art.

FROM HERE AND THERE

Jessie Mae Hall, who autographed to Chicago to be the guest of Mrs. J. H. Norton, has gone on to Vinita, Okla., where she will spend a short vacation with her brother, Eugene Hall, who was associated for many seasons with W. A. Brady.

Harry Woods, formerly manager of the Miles Theater, Pittsburgh, Orpheum Theater, Detroit, and Hippodrome, Baltimore, has assumed the management of the Garden Theater, Baltimore.

A New Playwright

The latest short-story writer and journalist to enter the ranks of playwrighting is Joseph Kanrowitz, known in literary circles by his nom de plume, Joe Nathan. He was formerly president of the Jonakan Feature News Syndicate, a newspaper feature service corporation. Joe Nathan has already translated three French plays for publication and is the author of several one-act plays. He is now camping at Lake Carey, Pa., where he is dramatizing several of his short stories.

Diantha Pattison, who played the part of Elizabeth Saunders in "Our Betters," and who was married to Roy C. Wilcox two weeks ago, will accompany her husband, who leaves for active ambulance service in France in a few days. Mrs. Wilcox, who was active in Red Cross work here, will go as a war nurse in order to be near her husband in the trenches.

Plays "on Approval"

A co-operative plan between Edward H. Robins and various Broadway producers is now being developed whereby plays prepared for Broadway consumption will be given an "on approval" production by the Robins Players in Toronto. Among the plays already produced on this basis are "The Claim," a new melodramatic comedy by Charles Kenyon and Frank Dare, which Mrs. Henry B. Harris will give a Broadway production early next season, and Earle Brown's new comedy, "Annabel Lee," with Edith Tallaferra in the title role. The latter play will be produced in New York by Edward H. Robins and James P. Beury, who have an option on this comedy.

Charles A. Bird, for many years one of the Shuberts' chief executives, has joined the forces of Elliott, Comstock and Gest, becoming the general manager for that firm.

Court Objects

Holding on the testimony of witnesses that the late John Hoge, millionaire, was of unsound mind when he wrote a codicil to his will bequeathing New York property worth \$600,000 to the Actor's Fund of America and other New York property valued at \$1,100,000 to the Metropolitan Museum of Art, the Probate Court at Jamaica, O., has refused to admit the codicil to probate.

Edith Hallor has been engaged by William Elliott, F. Ray Comstock, and Morris Gest to play the title-role in the new musical comedy, "Leave It to Jane," which they will produce at the Longacre Theater the first week in August.

Frederic Graham has been engaged by Elliott, Comstock and Gest for season of the new musical play, "Tell It to Jane."

Tunis F. Dean has been engaged by the patriotic farming committee of Staten Island to handle a publicity campaign during the summer.

Henry Crosby is playing the character roles in the Stuart Walker company at the Shubert-Murat Theater, Indianapolis, Ind.

Albert R. Tilburne, who last appeared with the Washington Square Players, has been called for active service in the Naval Reserve.

Queen Mab's Festival

For the benefit of the Stage Women's War Relief, a Queen Mab's Festival will be given July 7 at the Richard Bennett residence, Park Hill Road, Yonkers. The entertainment will take place on the lawn of "Gardenholm," and among those who will take part are Edith Wynne Matthison, Florence Roberts, Maude Milton, Pedro de Cordoba, and Mrs. Bennett.

Ralph Kellard, the Pathe star, has retired from the film field, temporarily at least, and returned to the speaking stage, which he abandoned for pictures about a year and a half ago. Mr. Kellard opened last week, out of town, for the Spring try-out, in the leading role of "The Assassin," the new drama from the pen of Eugene Walter.

Ivan Caryll has secured the foreign rights to "The Misleading Lady," by Paul Dickey and Charles Goddard, and has arranged with Gustave Quinson, the man-

ager of the Palais Royale, to produce the play in Paris next season. Sacha Guitry, the well-known author-actor, has agreed to make the French adaptation, and to play the part of Napoleon. His wife, Charlotte Lysee, will appear in the title role.

Lorin Baker is spending his vacation and honeymoon at Booth Bay Harbor, Me., and will remain there until the rehearsals begin for "Mother Carey's Chickens," assuming the same role he played last season.

The Shuberts' production of "The Inner Man," with Wilton Lackaye in the principal role, will follow "My Lady's Glove" into the Lyric Theater about the middle of August.

Ralph Long has been appointed general manager on the Shuberts' executive staff, succeeding Charles A. Bird, who resigned.

Texas Convention

S. T. McDonald, secretary-treasurer of the Texas Amusement Company, has been appointed chairman of the entertainment committee for the convention of the Texas Amusement Managers' Association to be held in Galveston, July 9 and 10. The other members of the committee are Harry Van de Mark, manager of the Isis Theater at Houston, and Paul Barraco, manager of the Best Theater at Houston.

With Conroy and LeMaire, Maud Lambert and Ernest R. Ball, Ben Welch, and the Arnsut Brothers heading a big holiday program. Independence week visitors to the New Brighton Theater are receiving an exceptional entertainment.

Opera From Abroad

The Shuberts announce that they will begin rehearsals next week for "Wie Einst im Mai," an operetta which has had long runs in Berlin and Vienna, and was successfully produced at the Irving Place Theater last winter. The American adaptation has been made by Rida Johnson Young, who did similar work for "Her Soldier Boy." The book of "Wie Einst im Mai" is practically "Milestones" set to music.

John W. Lott, former leading man for Catharine Countess and Amelia Bingham, has enlisted at Philadelphia in the Medical Reserve Corps and expects to leave shortly for "somewhere in France" with Base Hospital No. 20.

Elliott, Comstock & Gest announced last week that they had engaged Nathaniel Royster as business manager of the La Salle Theater, Chicago. The theater will be reopened on Aug. 18, with a special company in "Oh, Boy."

The Jobi Amusement Company has leased the Bijou Theater in West Forty-fifth Street from the Forty-fifth Street Theater Construction Company, for ten years at an aggregate rental of \$350,000.

At Brighton Beach

"The Birth of a Nation" opened an indefinite engagement at the Brighton Beach Music Hall on Friday evening, June 29. At the first performance, the proceeds of which were donated to the Navy League, Senator Calder, Borough President Pounds, Admiral Jessup, and other made short addresses.

L. Case Russell announces that her summer address will be Green Lake P. O., Fulton County, New York. Her New York office will remain in the Candler Building.

Rehearsals of "On a Bet," a comedy, began last week under the direction of Walter N. Lawrence. The piece soon will be presented for a week for the benefit of the Red Cross. In the cast are William Courtenay, Tom Wise, Lowell Sherman and Beverly Sitgreaves.

Fiddis M. Page, a guest at the Actors' Home, is visiting Mr. and Mrs. Perry J. Kelly at their summer home, "Kamp-Kel," Locust Point, N. J.

Tony B. Stanford, who supported Lida McMillan in Edgar Allen Woolf's sketch, "The Moonlight Age," the past season, has enlisted in the Navy.

Catalogue of Titles

Thorwald Solberg, register of copyrights in Washington, is getting out a new catalogue of dramatic compositions copyrighted in the United States, containing some 65,000 titles and something like 100,000 references. It covers the period between 1870 and July, 1916, completely, and is now being issued in pamphlet form preparatory to binding in a book. As the whole makes a pretty bulky book, most people would probably prefer two volumes. The price of \$4 per copy does not cover cost, but subscriptions are now open for a public edition of 1,000 copies.

Joseph Turk Baker has had another play accepted for production on the dramatic stage. The title is "The Triumph." The play is destined to arouse more than passing interest on account of its original theme, and skillful handling of a vital subject.

Charles Dillingham and Florens Ziegfeld, Jr., have appointed Harry Askin manager of the Century Theater for next season. For the last two seasons he has been manager of the Hippodrome and previous to that he produced a series of musical comedies in Chicago. Fred Latnam, last year's manager of the Century, has transferred his services to Joseph Weber.

Both the Eltinge and the Republic theaters are undergoing extensive repairs. The Republic will open on Aug. 27 with "Peter Ibbetson," while "Potash and Perlmutter Film Company" will be the first attraction at the Eltinge early in August.

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LOUIS MANN PRODUCES A PLAY

"The Man Pays," by Samuel Shipman, Treats of the Rights of the Sexes, at Belasco's Washington House

WASHINGTON, D. C. (Special).—At the Belasco Theater during the current week Louis Mann, the actor, becomes a dramatic producer and presents for the first time a new four-act comedy drama from the prolific pen of Samuel Shipman, entitled "The Man Pays," which is received with extended favor and praiseworthy approval by a very large and fashionable audience gathered for a special charitable event. The theme deals with the unequal laws that exist at the present time concerning the rights of the sexes, and the supposed unequal conditions that now exist legally and socially. As one of the characters argues, "There was a time when a woman was not permitted to be a bread-winner; she was forced to look for her bread to the man and accept it even if it had been buttered with the kisses of another woman. But those dear days are passed, and women of today may earn their living. Then why not exact laws that will permit her to guard that living with the same surety that protects man?" Mr. Shipman has embellished his theme with a delicious touch of satire and humor that upholds the interest. The cast selected to give life and vitality to the story is especially capable, and includes such excellent players as Emilie Pollini, Olive May, Josephine Bumiller, George Probert, Shep Camp, George Allison, Rexford Kendrick, George Farren, Mac Macomber, W. L. Romaline, George Lester, Leonard Gray, J. D. Walsh, Harry Vokes, Charles T. Lewis and Edward Featherstone.

Another new production follows entitled "The Very Idea," a farce comedy in three acts by William Le Baron. July 9, tonight, which G. M. Anderson and L. Lawrence Weber produce.

Commencing to a large and thoroughly pleased audience at the National on the opening night of the current week, Joseph E. Howard inaugurates his musical comedy season, and presents for the first time his latest musical production, "What Is Love?" with which Mr. Howard figures as composer, producer and actor, beginning an indefinite engagement. The scenes of the musical work are laid in San Francisco and is a pleasing story of love and politics. In the three acts some of the prettiest music Mr. Howard has ever written is enjoyably heard. Among the musical gems are "The Top of the Morning," "Watching the Blue Smoke Curl," "Soul and Soul" and "Mississippi." Among the prominent members of the supporting company are Ethelyn Clark, George Fox, Florence Ackley, Billy Lynn, Elinor McClune, Edward Wade, Jerry O'Donnell, Frances Pulizzi and several specialty acts comprising Cook and Lorenzi, Florice Moore, Alice Cole and the City Quartet.

Belle Baker, comedienne and singer, and Hazard Short and company, in "The Ruby Ray," divide honors during the present week at Keith's. Other features include the Royal Hawaiians, Edwin Stevens and Tim Marshall in "Snapshots of Comedy in a Musical Drama," the Misses Lightner and Newton Alexander, Charles Irwin and Kitty Henry in "Comin' Through the Rye," Cates brothers, "The Tailor-Made Boys," Catherine Powell and "Adele," dancers. In the presentation of that delightfully humorous comedy of "cloaks and suits,"

"Potash and Perimutter," by the Poli Players during the past week, this strongly versatile and capital organization again achieved another big success. The cast was perfect in its alignment, and notable hits were scored by J. Hammond Dailey as Abe Potash and Robert W. Fraser as Mawriss Perimutter. The part of Ruth Goldman, the gown designer, the Louise Dresser role in the original production, was a delightful far-reaching performance in the hands of Frances Williams that scored strongly. Russell Fillmore, one of the big Poli favorites, gave a sensitive portrayal of Andrius, the Russian refugee. Others that won warm recognition were Howard Lang as Marks Pasinski, Ralph Remley as the egotistical Rabinier, George Carlton as Henry D. Feldman, Louise Farnum as Mrs. Potash, and talented Oille Cooper as Irma. Florence Rittenhouse, the popular leading lady, was absent from the cast taking a well-deserved week's vacation. Director Edwin H. Curtis has another link strongly welded as a successful play producer in the highly satisfactory and strongly praised performance. Poli bill for the current week, "Some Baby."

At the ceremonies attending the unveiling of the statue of Robert Emmet, the Irish patriot, at the New National Museum, June 27, donated by American citizens of Irish birth, in the presence of the President, Cabinet members, world diplomats and members of Congress, John McCormack sang "She Is Far from the Land," "Oh, Breathe Not His Name" and "The Star Spangled Banner" to unbounded enthusiasm. E. H. Droop played the accompaniment to the first two numbers, and Alice Burbage the last. Miss Alice O'Gorman, daughter of former Senator James O'Gorman, unveiled the statue, which is the work of Jerome Connor.

Lawrence Beatus, manager of Loew's Columbia here and a prominent factor in the present success of this popular and favorite home of photoplay, is away on a combined business and pleasure trip covering a period of six weeks, taking him to Texas, Toronto, Memphis and St. Louis.

Manager Robbins of B. F. Keith's Theater has been appointed to the commission to provide theatrical entertainment for the soldiers in the camps in the vicinity of Washington. He has also been made a member of the executive committee. With his activities for the recruiting campaign, the Liberty bond loan, the Red Cross and the other war-time organizations with which he is officially connected, he has about as many honors as seldom come to a single person, and yet he is alive to them all.

Harry M. Crandall, head of a chain of local motion picture houses, passed several days in New York during the past week, where he made plans for the equipment of the two newest additions to his properties—the Knickerbocker and the Metropolitan theaters—which will be opened in the early fall.

Plans for the coming burlesque season at the Gayety Theater, which opens early in August, are already under way. One of the striking novelties promised by Manager Harry O. Jarboe is the employment of girl ushers exclusively.

JOHN T. WARDE.

RICHMOND, VA.

RICHMOND, VA. (Special).—As sung, acted and played by the principals, chorus and orchestra of the Comic Opera Players at the Academy of Music, week June 28-30, with matinees June 27-30, "Naughty Marietta" was one of the most spirited and really delightful offerings so far shown the Richmond public. Every member of the company and orchestra seemed to vie with one another to see which could do the best work, hence large and very enthusiastic audiences greeted every performance.

A new prima donna, Maude Gray (no relation to our Roger), joined the company, June 23, and sang and played the title role as if she had been "set" in the part for months. Another new member of the company, Edward Basse, proved to be a good baritone; his voice is smooth and pleasing, and he is a good actor—and did well as Etienne Grandet; George Rogues, as Captain Richard Warrington, was very good, as usual; Billie Bush captured the show in the character part of Lisette, a coquette girl looking for a husband, and her make-up was one of the most artistic we have ever seen; Roger Gray needs no words of praise for he does well everything he has to do, and as Elias Slick, with his two topical songs, "It's Pretty Soft for Elias," and for an encore Raymond Hitchcock's "All Dressed Up and No Place to Go," he succeeded in bringing the play of laughter his way. Alice Hills, in the part of Adah, a quadroon slave, acquitted herself with distinction as she always does; Dan Marlowe, as Rudolfo, and Matt Hanley, as Lieutenant Governor Grandet, while not having a great deal to do, lived up to their former perfect renditions of parts allotted

to them. The smaller parts were in entirely satisfactory hands and the chorus shone brilliantly under the able leadership of Signor Bafunno, the new musical director, who is a member of a distinguished family of Italian musicians, and for a number of seasons was director of the orchestra at the famous Delmar Garden in St. Louis.

"The Tenderfoot," an operatic comedy in three acts, with music by H. L. Hearts and book by Richard Carle, was presented by the Comic Opera Players, week July 2-7. This will be the sixth production of this Broadway organization, whose Summer season of light opera and extravaganza is meeting with well-merited success, largely due to the excellent management of J. T. Peck. The screen pictures are attracting packed houses all day long and until 11 o'clock at night.

NEAL & McCONNELL.

UNION HILL, N. J.

Lincoln Theater, Union Hill, N. J. (Special). The general excellence of the attractions offered on the vaudeville and feature picture program at this theater are drawing capacity business. Valeska Suratt in a Fox Feature picture, "The Slave," the Seaymore Happy Dog Family, the Lexington Trio, Florette, Paola and Pedro, Irving Copeland and Emeraldale, June 25-27. "On Trial," direct from its phenomenal run at the Rialto Theater, New York city, was presented June 28-30. Others on the bill were, Shorty DeWitt, a Billingtonian; "Follow the Flag," a musical tableau with a pretty girl and five clever performers; Cook and Hamilton, Caron and Farnum.

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BELFAST, ME.

BELFAST, ME. (Special).—Colonial: The International Road Show pleased good houses June 11-12, with clever vaudeville; photoplays of merit balance of week.

The Baptist Young Peoples Improvement Society gave "Down in Dixie" June 8, in the church vestry. With complete scenery, costumes, stage settings and music, it proved to be one of the best amateur entertainments seen here in many days.

The Boston Symphony Elite Quartet delighted a large audience when they gave the closing number in the Lyceum course at the North Church, June 12. Conflicting dates obliged them to use the church.

Many of the theatrical and musical people will be glad to learn that the Northport Country Club (which has this year added golf links to their establishment) opened to members June 17.

The well known comedian, James H. Bradbury (late of the Along Came Ruth Company) is taking a vacation here, and between fishing trips is entertaining friends with his good stories and impersonations.

FRED T. CHASE.

HALIFAX

HALIFAX, N. S. (Special).—Antoinette Rochte of the "Twin Beds" company, now in New York, during their recent tour of Nova Scotia, was so much impressed with the sights of the returned soldiers from the war, that she made up a box containing such articles as soldiers like which she sent overseas to an unknown soldier.

Albert Brown repeated his former success here in "The White Feather," June 4. Miss Susan Perry as the Countess made a particular success. Clemence Randolph, Helen Keers, Joseph de Stefani, Robert Rainier, and Charles Welsh-Homer were all participants in the general success. "A Little Bit of Fluff," June 6.

JAMES W. POWERS.

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STEBENVILLE

STEBENVILLE, OHIO (Special).—Victoria Theater, Joseph Yeager, manager: Birds of Paradise company presented for their initial performance "The Honolulu Girls," which pleased and played to S. R. O. The company has special scenery and the stage settings and electrical effects were beautiful. Harry Lewis, the comedian, was excellent in the role of the Scared Dandy, and had the audience laughing from the start. Jack Anderson, Jack Sexton and Harry Carr deserve special mention. Hattie Palmer, the soubrette, won her way straight to the hearts of the large audience; the moment she appeared before the footlights the house was hers. The company was well balanced and the parts were splendidly taken. Dot Gordon also did good work and the company presented one of the handsomest choruses of the season. Ray Adair, the capable manager of the company, has done much in making this show a success and giving to the people of Steubenville a treat.

Herald Square Theater, William Hartsborn, manager: "A Day Off," a musical comedy featuring Jack Parker and Blanche Dillon. Stage settings were beautiful and company played to large audiences.

Excellent photodrama at the Olympic and Strand to S. R. O.

ALFRED H. WALTON.

SELMA

SELMA, ALA. (Special).—The Academy is dark to legitimate since June 25. Excellent screens at the same house, and also at the Walton to packed houses.

B. J. SCHUSTER.

BILLINGS

BILLINGS, MONT. (Special).—"Robinson Crusoe, Jr." with Al Jolson in the stellar role, was produced before a capacity audience at the Babcock, June 12. With the possible exception of "The Whirl of the World" and "The Passing Show of 1915," the Shuberts have never sent us a better production. In the role of "Friday," Jolson is afforded full latitude for his drolleries. He sang in good voice and was compelled to respond to numerous encores: Kitty Doner and Mabel Withee possess an abundance of personality, but are short on singing voices; Claude Fleming, Lawrence D'Orsay, Alexandra Dagmar, Frank Carter, Johnnie Berkes, Frank Grace, Isabel Rodri, and the vaudeville combination of Bowers, Crocker and Walters added much to the success of the production. The chorus was an exceptionally large one.

Billings has something of a claim on Jolson. When the Crow Indian Reservation was opened here about eleven years ago Jolson registered for the same and was lucky enough to draw a good quarter section of land near Huntley, Montana, a short distance from Billings. "September Morn," 15.

EDWARD C. MARTS.

WILLIMANTIC

WILLIMANTIC, CONN. (Special).—Loomer Acme Producing Corporation presented "The Soldier Girl" June 15-16. The snappy musical comedy with its tiny stars, Casper White and Queen Mab, supported by lively dancing chorus pleased. Charley Chaplin in "Easy Street," Heart of Paula, and Fanny Ward, kept the picture end up to usual large patronage.

Gem: Nance O'Neill in "Green," "Spellers," "Seven Deadly Sins," and the serial "Railroad Raiders." Petrova in "The Soul of Magdalene" delighted capacity crowds. Scene: Holbrook Blinn in "The Empress," Gale Henry and William Francy in "What The—?" Marie Walcamp in "Kid-napped Bride," with "Voice of the Wire," made fine program appreciated.

Arena: J. H. Sparks circus gave the best show in this city he ever put on here; everything bright and new. Immense crowds were enthusiastic over the efforts of their fellow townsman, Albert E. Green, in the capacity of advertising man and ring announcer. He has been several seasons with the circus. "An Old Fashioned Boiled Dinner" delighted the big force connected with the show.

C. C. PALMER.

SEATTLE

SEATTLE, WASH. (Special).—"The Boom-crang" June 17-23, had a successful run at the Metropolitan, with an attendance ranging from large to capacity houses.

Pantages: "Hello Japan" and vaudeville, 17-23, and vaudeville; good business. Palace Hip: Cloaks and Suits and vaudeville. Tivoli: Ole and Dinty in Chinatown. Motion pictures at the Clemmer, Coliseum, Liberty, Mission, Rex, Strand and other houses.

BENJAMIN F. MESSEY.

REPORTS FROM MIRROR CORRESPONDENTS

LOS ANGELES

LOS ANGELES, CAL. (Special).—Nat Goodwin moved off the headline bill at the Orpheum to give place to Evelyn Nesbit and Jack Clifford. The festive Nat, among the other activities which crowded his one week in Los Angeles, affixed his signature to a paper relative to the final transfer of the property at Santa Monica which Nat in his palmist days owned. Said property adjoins the big home which even yet is known as the Nat Goodwin mansion down at the beach. The placing of the above mentioned signature of Mr. Goodwin was the cause of notices being issued to all living in the Nat Goodwin block to vacate said property by July 1.

Los Angeles liked "The Masked Model." It had a popular week at the Mason Opera House, but Manager Will Wyatt has no doubt whatsoever but that the incoming attraction, "Very Good Eddie," will be even more popular.

"The Tiger's Cub" had a popular one week's run at the Morosco. It is a story of Alaska, and unfortunately for the players, Los Angeles had some of its hottest days during the week of the "Tiger's Cub" play, in which fur overcoats figured prominently in the advertising.

Pantages, which advertised itself as the coolest theater in Los Angeles, entertained all week with "She's From Amsterdam." Albert's Polar Bears, Roach and McCurdy, Barbier, Thatcher & Co., the Wilton Sisters and an episode of "The Neglected Wife" serial.

Fannie Ward, on her resignation from the Lasky Company, received several wired offers to return to New York, some of said offers having to do with a return to the legitimate.

The Burbank had a musical medley week, with Carl Fredericks and his xylophone, Starr and Starr with songs, Bura and Judge with a singing act, and the Royal Filipino String Orchestra as headliner.

Kob and Dill have taken "The High Cost of Loving" to San Diego, vacating the Majestic Theater just the night before Oliver Morosco opened there, June 24.

MABEL CONDON.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—At Harmanus Bleeker Hall, June 25, a benefit performance was tendered Mrs. H. R. Jacobs, wife of the former manager of the theater.

The new satirical comedy, "Romance and Ribbela," by William Hurlbert and Joseph Arter, was the offering, 26-27. It abounds with ludicrous situations and made a genuine hit. Miss Laura Hope Crews has the leading role, which is peculiarly adapted to her natural talents, and she achieved a genuine success by her delightful interpretation. The supporting company was entirely capable and included Lissie Hudson Collier, Jennie Lamont, Alice Butler, Frank M. Thomas, Frank Connor, Donald Gallagher and Henry Warwick.

L. Lawrence Weber and G. M. Anderson's newest production, "The Very Idea," was warmly received by large audiences, 28-30. Eugenics is the theme of the comedy and many amusing situations are well worked out. Harold Heender's creation of the leading role marked him a comedian of the best type. Prominent in the cast were May Newcomb, Josephine Drake, William P. Carleton, Sidney Drew and John Webster.

An excellent program of vaudeville features were presented, week 25-30, at Proctor's Grand, and the usual packed houses prevailed. The leading acts were Hong Kong mysteries with Neck Suen, Macart and Bradford, Donald E. Roberts, Porter J. White and company, the Carman Minstrels, Arthur Whitelaw, and Cummings and Shelly. The added film numbers were Baby Marie Osborne, and Jack Devereaux in "American—That's All."

The Majestic, with vaudeville and pictures, did a big business.

Bessie Barriscale and Anita Stewart were the film features at the Leland.

Proctor's Annex had Norma Tallmadge in "Fifty-Fifty" and Marie Doro in "Common Ground."

GEO. W. HERRICK.

DENVER

DENVER, COLO. (Special).—"The Million Dollar Doll," at Lakeside, June 24-30, was good entertainment. Emmet Vogan and Francis Pierlot are first-rate comedians; Jack O'Malley, Miss Le Couver, and Miss Lawrence sang well. A runaway has been added. "The Golden Girl" follows.

The Denham played the never old "What Happened to Jones," week of June 24. "St. Elmo" follows.

The Elitch Garden company started its summer season with "Jerry," June 24. Audra Alden is a capable leading lady and is supported by William Winterhoff, Melba Palmer, Corbett Morris, Eugene Powers, Adele Bradford, and Clare Hutton.

The Drama League presented the following one-act American plays, June 28: "A Dream Lesson," "The Man Masterful," and "Neighbors of Yona Gale."

FREDERICK D. ANDERSON.

SPOKANE, WASH. (Special).—Auditorium: Every seat sold and many turned away when Al Jolson, the blackface star of the Winter Garden in his latest vehicle, "Robinson Crusoe, Jr.," with Jolson in the role of Good Friday, played two nights, June 19-20.

REN H. RICE.

BOSTON

BOSTON (Special).—Boston went to the Harvard Stadium and saw "Caliban" June 30, with Howard Kyle as Prospero, Lionel Braham as Caliban, and Gareth Hughes as Ariel. Alexandra Carlisle, who acted Miranda, is well liked here and the ten performances of Percy Mackaye's masque are likely to attract thousands and thousands of people as the seats in the part of the Stadium that is used will accommodate some 18,000 spectators. The Elks held their convention during the run of "Caliban" and there was a special performance for them.

Another theater closed Saturday night, June 30. This time it was the Tremont, where "A Tailor-Made Man" with Grant Mitchell has had a long run. The play was first given at the Hollis for four weeks, and then moved to the Tremont where its popularity continued.

At the last named house there was a gala performance one afternoon last week when the Henry Jewett Players acted before the officers and enlisted men of the navy from the Commonwealth Pier. The sailors marched from the pier to the theater and attracted much attention. They sang and cheered lustily between the acts and thoroughly enjoyed the stirring war play. The matinee was arranged by the War Work Committee of the Y. M. C. A.

The Pop concerts at Symphony Hall are having one of the most successful seasons that they have had since they started. The policy of engaging conductors who are not connected with the Symphony Orchestra and of having well-known singers to give variety to the concerts has proved of great value in interesting people in this distinctive Boston entertainment.

DUDLEY CLAPP.

CINCINNATI

CINCINNATI (Special).—Genuine Summer weather is going a long way toward helping out the resorts, for the crowds have increased wonderfully within the past week. The Cincinnati Summer Orchestra under the direction of Naham Franko is still the leading attraction at the Zoo, and a season of Ice Skating Exhibitions at the Woodland Theater began July 1. Keith's is drawing its usual crowds with summer popular priced vaudeville and the Grand and Lyric are helping paying the overhead expenses by continuing motion pictures but at greatly reduced prices to those asked for the big feature films which followed the close of the regular dramatic season.

A great deal of attention was attracted this week by the Twenty-sixth Annual Convention of the National Speech Arts Association. While the attendance was not large there were many enthusiastic meetings and the value of Speech Art to the theatrical profession was not lost sight of, though much of the discussion was purely along oratorical lines. A sensation was sprung on Tuesday morning at the University when Dr. Floyd S. Muckey talked on "The Natural Method of Tone Production." While many of his ideas seemed to be still in the theoretical stage of evolution, he had a real message to present and his arguments for genuine natural tone production were generally accepted as being based upon sound logic.

WM. SMITH GOLDENBURG.

BROOKLYN

BROOKLYN, N. Y. (Special).—Belle Baker headed a diverting bill at the Bushwick week June 25, in a return engagement and received an enthusiastic welcome, as is usual with this favorite. W. J. Kelly, U. S. A., of the battleship "Michigan" in patriotic songs and pianologues was well received. "The Corner Store," a rural comedy was successfully presented under the direction of Fred Ardath and Jimmie Allman. The program also included Alfred White and company in a sensational sketch, "The Answer," Browning and Denny in their skit, "Back Again," Mang and Snyder, master athletes; Mahoney and Rogers in comedy skit, "A Seashore Flirtation"; Lorraine and Pritchard in musical comedy bits and Sylvia Loyal and Her Pierrot in an original versatile act with 70 pigeons. This concludes the season at this house, which was very successful, and it will reopen in the Fall after extensive renovations.

JOSEPH R. GARLAND.

DECATUR

DECATUR, ILL. (Special).—Max Erber, lessee of the Lincoln Square Theater, arrived in Decatur Monday, July 2, after a two weeks' trip to Atlanta to the Rotary Club convention and to other places in the South. The theater opened as a moving picture house July 4 with Ethel Barrymore in "The Call of Her People." There was also a three-reel play, "The Star Spangled Banner." Mr. Erber has completed a deal with Mont Penwell for a four-piece orchestra at the house regularly, afternoon and night.

The Campbell Carnival shows did well here last week. The Hairs Bros. "Call of the Woods" company are still playing in Iowa to good business. They have a very good ball team with the show and have played 25 games so far this season and only lost five. Pullen's Comedians are now playing in the State of Kentucky to continued good business.

PERCY S. EWING.

REPORTS FROM MIRROR CORRESPONDENTS

FALL RIVER

FALL RIVER, MASS. (Special).—Bijou: Bill, June 25-30. Old Homestead Eight, Kennedy and Kramer, Robb and Robertson in "Back to School Days," Lula Sutton and company in "Her First Case," James Litcher, "Mystery of the Double Cross," Pathe News, "His Love Fight," Vivian Martin in "Giving Becky a Chance," Smith and Kaufman, Orben and Dixie, Cunningham and Bennett, Chas. Deland and company in "Back to Buffalo," Gypsy Singers in "Harmony in a Roman Camp," Fritz Schade in "Her Nature Dance," "Voice on the Wire," and Wallace Reid and Myrtle Stedman in the Paramount offering, "The World Apart," drew S. R. O. at every performance.

Academy: Pathe News, "On Trial," seven reel version, and "Enlighten Your Daughter," large attendance; 25-30.

Plaza: George Walsh in "The Book Agent," fourth episode of "The Neglected Wife," O. Henry feature, and Lillian Walker in "Kitty Mackay"; 25-30, to large attendance.

American: William Russell in "The Love Hermit," Viola Allen in "The White Sister," Lionel Barrymore in "The Quilter," with Marguerite; 25-30; good attendance.

Palace: Large attendance; good line of photo plays.

Tower: Closed for good.

Savoy: The new board of directors of the Casto Theater Co. elected officers and ratified all actions taken at the annual meeting of stockholders held June 5, last, in Portland, Me., by A. S. Phillips, holding proxies for the large majority of the stock, and Mayor Wilfrid G. Chapman, of Portland, who is clerk of the corporation, and has a share or a few shares. It was also voted to recognize no acts of previous officers, except transfer of stock, while the charter was suspended, and to take proceedings against the former officers should it be deemed advisable. The claim of John L. Shea for \$20,000 was recognized, but with an offset. Officers were elected by the directors as follows: President, John P. Dodge; Treasurer, James M. Martin; Secretary, Thomas C. Crowther; Corporation Clerk, Wilfrid G. Chapman.

Ringling Bros. Circus was served with an attachment for \$10,000 damages during the afternoon performance, June 22. Bonds were given by the management and the case will be tried later. W. F. Gss.

OMAHA

OMAHA, NEB. (Special).—Empress: "The Smart Shop," the musical comedy production presented at the Empress Theater for the first time, June 25, is a fair example of the acts produced in our days in this particular line of vaudeville. "Classy" and new costumes, popular songs and clever comedians make this nine-people act a little Broadway production. Quite a novelty is Whitney's comedy and singing review, presenting operatic dolls. Two colored boys, Grandstaff and Davis, play cornet and trombones as only colored men can play them. Fabor and Taylor present a skit especially written for them, called "Going North." The picture plays for this bill are Alice Joyce and Harry Morey in "The Question," and a William Fox comedy, "Seeds of Love," featuring Hank Mann.

Owing to the real success they have made in Omaha, Mlle. Marion, the classical dancer, and her assistant, Mr. Randall, will be retained for another week at the Empress Garden, also Miss Agnes Von Bracht, dramatic soprano, are on the program week 24. Strand: Pictures, week 24. Kitty Gordon in "Vera the Medium," Douglas Fairbanks in "Wild and Woolly." Brandeis: Dorothy Gish in the Triangle Fine Arts play, "Her Official Fathers." Sun: George Walsh in William Fox's latest production, "Some Boy," also Ham and Bud in "They Couldn't Keep out of Jail." Metro presents Frances Nelson in "The Beautiful Lie," and Sidney Drew and wife in their latest laugh-getter, "Tootsie." Valeska Suratt in "The Siren." Muse: George Beban in "The Roadside Impresario," Ruth Roland in the sixth episode of "The Neglected Wife." For the last three days of the week the feature was House Peters in "The Hair of Ages"; the comedy, Fatty Arbuckle in "The Rough House." Hipp: Ruth Clifford in a Bluebird photoplay, "A Kentucky Cinderella"; J. Warren Kerrigan in "The Silent Battle"; Jack Mulhall in a Butter-By feature, "The Flame of Youth." Rohliff: Dorothy Dalton in "The Dark Road," Stuart Holmes in "The Scarlet Letter," Clara Kimball Young in "The Foolish Virgin," Dorothy Gish in "Her Official Fathers," Ella Hall in "The Little Orphan."

DULUTH

DULUTH, MINN. (Special).—Lycum (M. L. Morrissey, manager): "Common Clay" played to full houses week of June 24. The Baldwin Players surpassed their former successes with this play.

New Grand (Frank Phelps, manager): "Garden of Aloha," dramatic song and dance spectacle, was headliner beginning June 25. Pauline Thurston, Leo Henning and the Royal Hawaiian quartet made this a success. Others on the bill were Mossman and Vance in "The 1917 Model Boys," and Davis and Litt in a blackface novelty. WILDA HARNH.

PROVIDENCE

PROVIDENCE, R. I. (Special).—Opera House, June 25-30: Although Frank Moulan and Raymond Crane gave a capital imitation of Montgomery and Stone in the revival of "The Red Mill" Monday evening, it remained for local talent hitherto obscure to carry off the chief applause. The talent comprised eight pupils of Lillian Johnston, namely, Masters Frank Burt and Howard Albert Tryon and the tiny Misses Ruth Ross, Sadie Feinstein, Margaret Mina Sadler, Abbie Grant, Ruth Zellermayer, and Grace Preston Wallace. The children were garbed in the costumes of the Dutch peasantry and clattered metrically with their wooden shoes.

Emery's Majestic: Charles Deland and company in a sketch called "Back to Buffalo"—all fun. Willis Holt Wakefield appeared in a review of songs written exclusively for her. Amanda Gray and company rendered a program of popular melodies, rounding out the number with ragtime opera. Other vaudeville numbers were the Harnes Trio, equilibrista; Baker and Rogers in a society study, and Orben and Dixie in Southern songs and dances. "The Greatest Power," featuring Ethel Barrymore, Fatty Arbuckle in a comedy, "Rough House," completed a very good bill.

Fay's: "A Dream of the Orient" headed the vaudeville portion of the bill for the week. Madame Makarenko, as the prima donna, sang bewitching melodies, while H. Kola was seen in whirlwind dances, supported by an Oriental chorus. Lawrence Grant appeared in his own playlet, "The Final Arbitrator," in which he made a strong appeal for patriotism. Babe La Tour and Sid Gold had something new in vaudeville. Chabot and Dixon, singers of the latest songs, scored a big hit. The Franklin Duo was another pleasing number; Harry La Vall and sisters in a bewildering aerial novelty offering. Baby Marie Osborne was seen in "When Baby Forgot," Fatty Arbuckle in "The Rough House," the Pathe News and scenes in Hawaii.

Modern Theater: "Womanhood" (picture); George Walsh in a five-act surprise, "Some Boy"; "Mutt and Jeff," "The Dog Pound," comedy, pleased a large attendance. Empire: "Clover's Rebellion," featuring Anita Stewart, and other good pictures to a well filled house. Bijou, Strand, Casino, Gaiety are also showing good pictures and all are getting good attendance. The Colonial and Emery are closed. ELMER C. SMITH.

SAN FRANCISCO

SAN FRANCISCO (Special).—Young Mandel, who wrote "The High Cost of Living" for Kolb and Dill, is spending a vacation in San Francisco with his father and mother, who reside here.

The Columbia Theater is now in the second and last week of "The New York Idea," in which Henry Miller and Ruth Chatterton are starring. July 2 Henry Miller gave "A Bit o' Love" its first production in America.

The Alcazar finished "The Cinderella Man" and on June 25 Richard Bennett, assisted by Eva Le Gallienne produced Augustus Thomas' "Rio Grande." It pleased a crowded house.

The Cort is offering "Flora Bella" for two weeks with a good company. The Wigwam has Del S. Lawrence starring in Joseph Murphy's version of "Kerry Gow." "The Yankee Doodle Detective" next.

Martin Beck is presenting Margaret Anglin at the Orpheum, assisted by Frederic De Belleville, in "The Wager." Others on the vaudeville bill are Senor Wertony, Asahi, Lavelle and Lavelle, Norton and Nicholson, Vera Berliner, Clifford J. Willis and the Jessie Busby company.

The Strand has Douglas Fairbanks in "Wild and Woolly"; Pantages offers Kajiyama, the Japanese wizard; Hippodrome is featuring Ella Hall in "The Little Orphan," while the Casino has a big bill including Zeb Zarrow Troupe.

All of the above, week June 18.

A. T. BARNETT.

JERSEY CITY

JERSEY CITY (Special).—The only theater open here is Keith's, where the business was big June 25-27. "Janitor Higgins," a musical farce, with Ed Lee Wrothe and a big company, was a great hit. Caroline Gates and company in "The Piker" was another good sketch. Jimmy Lucas had a good "nut monologue," assisted by a war veteran who sat in a stage box. The Sandmids did clowning with clever poodles. Walton and Deibers had a capital patter, song and dance number. The Great Johnson had muscles of rubber-like flexibility. "The Girl Story," with Enid Bennett, was the screen attraction. Appearing 25-30, Coyle and Merrill, Geo. M. Rosner, Bernard and Janis, Francis and Ross. Screen plays, Fatty Arbuckle in "Rough House" and Louise Glaum in "Love or Justice."

At Palisades Amusement Park, the United States Marine Corps recruiting representative of New Jersey has established a recruiting camp, where navy tactics are pursued. The usual acrobats, wire walkers and trapezists entertain.

The rebuilding of the Bon Ton Theater (which was recently gutted by fire) is in progress. It will be used only for pictures. WALTER C. SMITH.

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KANSAS CITY

KANSAS CITY, MO. (Special).—Empress (W. J. Timmons, manager): The management had occasion to congratulate itself on the bill of June 24-27 for it was thoroughly entertaining. The only possible exception that could be taken was a trio in a nut act, the principal comedian (?) of which relied almost wholly for his laughs on the stinging slaps he delivered his partners. Ned Norworth (brother of Jack) stood as headliner on the bill with his pleasant little mixture of witticisms and pretty music. "Follies of 1917." The girls were pretty and had many costume changes, including a striking patriotic finale. An act of unusual merit was that of Francis Renault, an impersonator. He had a pleasing voice of wide range and his gowns of such remarkable beauty and so artistically worn that Eltinge might well look to his laurels. John P. Wade, a veteran negro dialect performer, supported by a capable company, presented "The Coral Cameo," an unusual and highly absorbing little sketch. Rhoda Royal's military elephants opened the bill very satisfactorily. Business good.

Globe (Cyrus Jacobs, manager): Vigilone Parafal, an Italian baritone with a voice of volume, warmth and resonance, was the specially engaged headliner on the bill opening June 24, and his work was highly appreciated by his audiences. Clara Crangle, a local girl, played a very sympathetic accompaniment. Other acts which were pleasing were York and King in a black face

comedy, three Japanese equilibrista, and a dancing act. Big houses.

Anna Fischer, a young singer whose beautiful voice has attracted much attention, has been engaged for the La Scala Opera Company's tour in the Orient next season. She is at present singing at the Hotel Baltimore. JACK MCCLERTY.

ALTOONA

ALTOONA, PA. (Special).—The Orpheum has Mme. Doree's Celebrities and Louis Simon as "Our New Chauffeur" as headliners week of June 4, and the drawing powers still withhold at this house.

All the picture houses are doing good, and the current week we have the Chau-tauqua and Johnny Jones Carnival. Manager Sam Allen, of the Orpheum, has the right idea about serial photoplays, and this in conjunction with good vaudeville is bringing the business. ELLIS MARSH.

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